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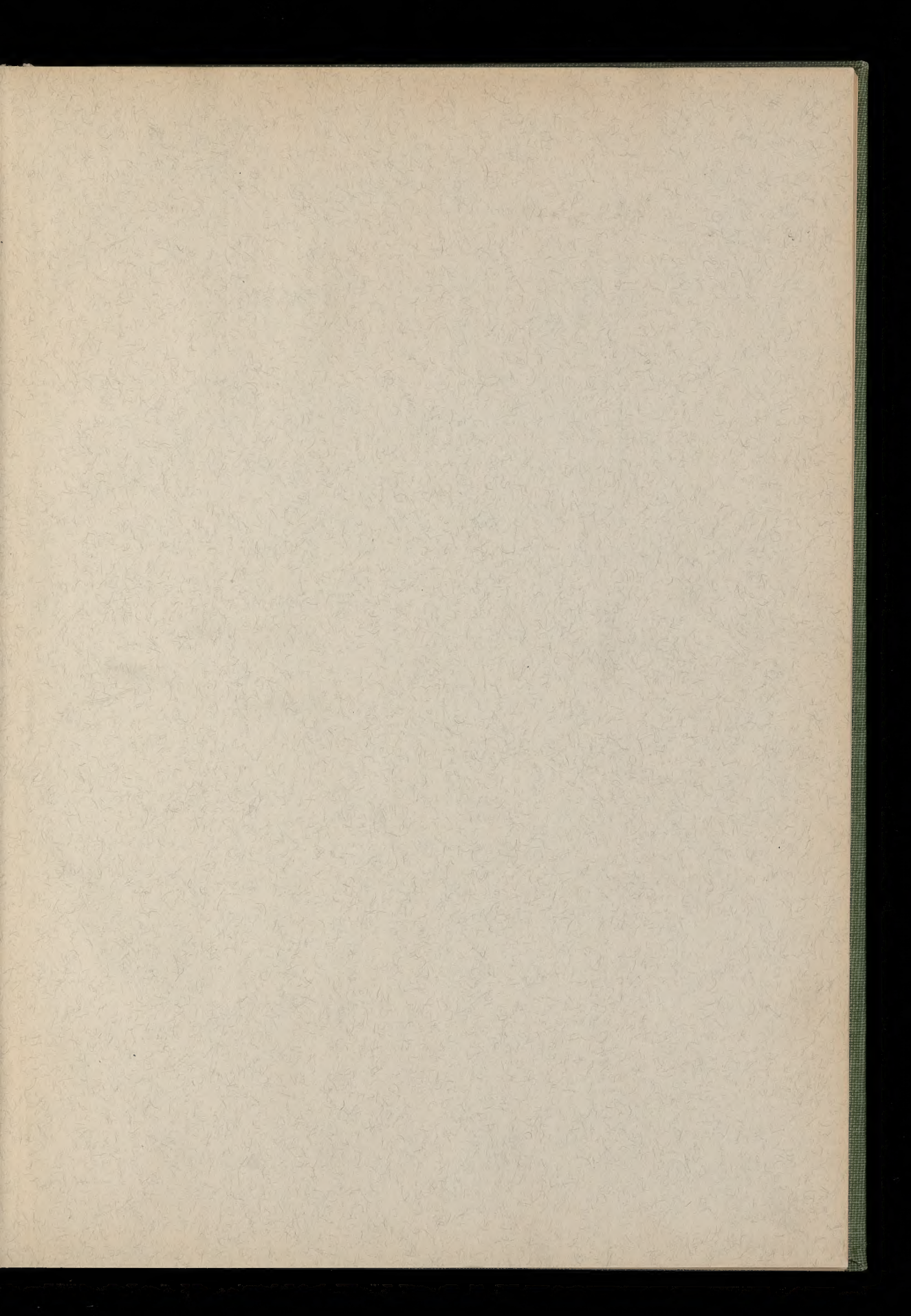
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W. Woodward & Co.

14 E. 57 St.



THIS CLIPPING FROM
NEW YORK AMERICAN

FEB 4 - 1927

\$270,000 PAID FOR PORTRAIT BY REMBRANDT

Price Establishes Record in U. S.; Sir Joseph Duveen Is Purchaser of Noted 'Titus'

Total Realized at Auction Reaches \$716,950; Many Notables Attend the Sale

Bringing the highest price ever realized by any work of art at auction in this country, the portrait of "Titus in an Armchair," by Rembrandt, was sold last evening for \$270,000 to Sir Joseph Duveen.

Bidding for the Rembrandt canvas—a portrait of his son painted in 1660 during the period of Rembrandt's greatest work—was the most exciting incident of the sale in the American Art Galleries of paintings forming the collection of the late James Stillman and the late C. C. Stillman. The runner-up was Stevenson Scott, of the art firm of Stevenson & Fowles.

The total for the thirty-seven works in the collection was \$716,950.

Another Rembrandt, "The Evangelist," was sold for \$78,000 to John Ringling and brought the second highest price of the auction.

GALLERIES THROGGED.

Art lovers, collectors and connoisseurs from all over the country and from Europe thronged the galleries. The sale was considered one of the most important ever held. In the introduction to the Stillman catalogue the American Art Association gives the opinion that the assemblage of this world-famous collection of works by the great masters marks the peak of important events in the history of art distribution in the Western World. Fourteen of the paintings have been exhibited since 1921 in the Metropolitan Museum of Art.

As each canvas was placed on the dais and knocked down by Hiram Parke, auctioneer, the spectators, most of them in evening dress, applauded and cheered. Outside the galleries special policemen handled the massed cars about the corner of Fifty-seventh street and Madison avenue.

Until last evening the record price realized by any painting sold at auction in this country was \$137,000 for Franz Hals' "Portrait of a Lady" during the dispersal in 1910 of the Charles T. Yerkes' collection.

"Titus in an Armchair" was purchased many years ago by Sir Joseph Duveen, internationally known connoisseur, from the collection of the Duke of Rutland. Later he sold it to the Messrs. Wildenstein, of Paris, for thousands less than he paid last evening. The canvas is thirty-two inches high by twenty-seven inches wide, rounded at the top and in a heavy gold frame. It was painted when Titus was about twenty years old and when the elder Rembrandt was overtaken by financial difficulties in Leyden. Conquering his inner despair over his misfortunes, Rembrandt produced in these years his noblest work, conceived in depths of mysterious shadow to produce a sum-

Worth Quarter Million!



SETS RECORD!—Rembrandt's "Titus in an Armchair" was sold last night for \$270,000, establishing a record price for pictures in America.

\$270,000 PAID FOR REMBRANDT

Continued from First Page.

many of the actual appearance of his sitters.

Among the spectators and bidders last evening were Mr. and Mrs. H. O. Havemeyer, Mr. and Mrs. Percy Rockefeller and daughter, Dr. Ernest Stillman, by whose order and that of the National City Bank the paintings were sold; Mr. and Mrs. Philip Lehman, John Ringling, Joseph Sransky, Mr. and Mrs. Frank W. Vanderlip, Mr. and Mrs. Jesse Straus, Mr. and Mrs. Cortland, Field Bishop, Attorney-General Ottinger, Sidney Noyes, Mr. and Mrs. Emil Winter, of Pittsburgh, and J. B. Clawson of Buffalo.

OTHER SALES.

The only authentic Ingres ever sold in America, "The Portrait of Madame Cave," brought \$13,000 from T. Rosenberg & Co. Following are the catalog numbers, subjects, purchasers and prices obtained for other pictures sold last evening:

- 15—Landscape with Figure and Sheep, by Anton Mauve; J. S. P. Patrick, \$11,000
- 18—A Lady of the House of Plinval, by Louis Tocque; Wildenstein Galleries, 9,500
- 19—Portrait of Voltaire's Niece, Mme. Denis, by Charles Van Loo; Wildenstein Galleries, 8,000
- 21—Portrait of Mme. Blondel de Sargy, by Jean Marc Natier; "Natie," 16,500
- 22—L'Odalisque Sicillenne, by Corot; T. Rosenberg & Co., 30,000

- 23—Buffoons in Repose, by Honore Daumier; Wildenstein Galleries, 34,000
- 24—Madonna and Child, by Murillo; Walpole Galleries, 50,000
- 27—Portrait of Ludovico il Moro, by Giovanni Mordano; Art Institute of Chicago, 22,000
- 28—Portrait of Gian Federico Adorno, by Moroni; M. Knoedler & Co., 20,000
- 29—Portrait of a Young Prince of the Este Family, by Moroni; W. H. Henry, 15,000
- 30—St. Barbara, by U. Francia, 1500; Hugh J. Jamieson, 21,000
- 31—Portrait of a Man, by Lorenzo di Credi; J. P. Fitzpatrick, 16,000
- 32—Virgin and Child with Pomegranate, by Giampietrino; R. Warren, 11,000
- 34—Virgin and Child with Bird, by Botticelli; Boccardo; Governor Allan P. Fuller, of Massachusetts, 4,800
- 36—Madonna and Child, by Giovanni Tiepolo; A. J. Kobler, 12,000
- 37—Portrait of a Lady, by Antoine Vestier; Dr. Warren Smadleck, 31,000

FEB 4 1927

REMBRANDT'S 'TITUS' SELLS FOR \$270,000

Duveen Buys Famous Armchair
Painting of Artist's Son at
Spirited Bidding at Sale.

ANOTHER BRINGS \$78,000

37 Pictures Owned by the Late
C. C. Stillman Net \$716,950—
Sale Seen as Greatest Here.

A new record price for a painting sold at auction in this country was established last night when a portrait by Rembrandt of his son Titus was sold at the American Art Galleries for \$270,000.

The painting was one of two by Rembrandt in the collection of the late Charles Chauncey Stillman, which was auctioned last night. The thirty-seven paintings brought a total of \$716,950. Sir Joseph Duveen, who once before owned Rembrandt's picture of his son, called "Titus in an Armchair," bought it again last night.

The second Rembrandt painting, "The Evangelist," was bought for \$78,000 by John Ringling. The difference of nearly \$200,000 in the price of the two paintings by the great Dutch artist was said by connoisseurs last night to lie in a difference in quality, as well as in sentimental value attached to the artist's portrait of his son. "Titus in an Armchair" is also much the better known, having hung in the Metropolitan Museum of Art with thirteen other paintings from the Stillman collection, from 1921 until its removal to the American Art Galleries last December.

The bulk of the collection was inherited by C. Chauncey Stillman from his father, James Stillman, who died in 1918. The latter bought them for the decoration of his house in Paris. Chauncey Stillman, however, augmented the collection and bought some of the pictures as late as last August, a few days before his death from an operation for appendicitis aboard the Aquitania en route from Europe.

Important Art Event.

The dispersal of the collection was considered by connoisseurs as an important event in the history of art distribution in this country. So far as could be learned last night there was no indication that any of the fourteen paintings from the collection would be returned to the Metropolitan Museum. The highest previous price on record for a single painting at auction in this country was \$137,000 for a "Portrait of a Woman" by Frans Hals, in the Charles T. Yerkes sale at the American Art Galleries in 1910.

"Titus in an Armchair" was painted by Rembrandt in 1660, when the son was about 18, a few years after Rembrandt was overtaken by financial troubles in Leyden. Artists see in Rembrandt's paintings of this period his triumph over the vagaries of fortune.

The canvas is 32 inches high and 27 wide, slightly rounded at the top. Titus, in a greenish-gray costume with yellow sleeves and gold buttons and a small turn-over collar, is seated facing the spectator, his head turned a little to the right and his chin resting on his right hand. He wears a broad cap on his light brown curls. The light falls from slightly to the right on the face and hand.

The picture was formerly in the collection of the Duke of Rutland, K. G.,

Belvoir Castle. Later Sir Joseph Duveen obtained it and subsequently it passed in the possession of the Messrs. Wildenstein in Paris. It was said last night that Sir Joseph Duveen sold it for \$105,000.

First Bid \$50,000.

The first bid on the picture was \$50,000. The competitors rapidly sent the price up by nodding to the tellers, distributed throughout the main floor of the auction room and the balcony. Each nod represented \$10,000 more offered by the bidder. Later the sum offered increased only by a thousand dollars.

"The Evangelist," said to have been painted by Rembrandt about 1623, depicts a man, seated, facing the spectator, turned slightly to the left, and writing in a book that lies open on a desk. He has a scanty beard and wears a brownish red underdress. There is a dull green mantle across the left shoulder. A drapery, striped with various colors, is wound turban-wise around his head. Bright light falls into the picture from the left.

Other pictures in the sale brought high prices. The Walpole Galleries paid \$37,000 for the famous "A Halberdier," by the Italian artist, Jacopo Pontormo, which hung in the Metropolitan Museum.

The Art Institute of Chicago gave \$22,000 for the "Portrait of Leocovico Madruzzo," by Giovanni Battista Moroni.

The portrait of Gian Federico Madruzzo, also by Moroni, was bought by M. K. de Rothschild for \$20,000. A third Moroni, a portrait of a young prince of the Este family, was bought by W. H. Henry for \$15,000.

A "Madonna and Child" by Bartolomeo Esteban Murillo, caused lively bidding and was finally obtained by the Walpole Galleries for \$30,000.

"Le Repos des Saltimbanques," by Honore Daumier, was bought by Wildenstein & Co. of Paris for \$34,000. This is one of the pictures said to have been bought by Mr. Stillman in Paris last Summer.

"L'Odalysse Sicillienne," a graceful figure of a young woman by Corot, was bought by P. Rosenberg of Paris for \$30,000. It was said that this picture would be shipped to Europe and be resold.

Another of the recent additions to the collection was the "Portrait de Madame Cave," by Jean Auguste Dominique Ingres. The price climbed to \$13,000 and was finally obtained by Paul Rosenberg & Co. of Paris.

Prices for Other Pictures.

A "Landscape With Figure and Sheep," by Anto Mauve, was obtained by J. P. Fitzpatrick for \$11,000. A portrait of Mme. Blondel de Gagny by Jean Marc Nattier was bought for \$16,500 by a purchaser, who gave his own name as "Nattier." "Saint Barbara," by Il Francia, was bought by Hugh J. Jamieson for \$21,000. A "Portrait of a Man," by Lorenzo di Credi, was obtained by J. P. Fitzgerald. John Ringling also gave \$6,000 for a "Madonna and Child," by Giovanni Bellini, and J. E. Wadsworth gave \$11,000 for a "Virgin and Child With Pomegranate," by Gianpiero. Governor Alvin T. Fuller of Massachusetts gave \$4,600 for the Virgin and Child With Bird," by Boccaccio Boccaccio.

A "Madonna and Child," by Giovanni Battista Tiepolo, was bought by A. J. Kohler for \$12,000. Wildenstein & Co. of Paris gave \$8,000 for a portrait of Mme. Denis, niece of Voltaire, by Carle van Loo. The same buyers gave \$3,500 for "Une Dame de la Famille de Plinval" by Louis Tocque, and Durand-Ruel paid \$5,300 for "Le Repos," by Berthe Morisot.

Julian Rix was the only American painter represented in the collection. A landscape by him was bought by W. H. Henry for \$3,100. S. Hamilton gave \$800 for Henri le Sidaner's "La Boutique du Vieux Poche." J. S. Phipps gave \$3,900 for a "Portrait of a Man," by Francois Andre Vincent.

The Milch Galleries gave \$830 for "Maisons sur le Canal," by Henri le Sidaner. F. K. Sturges paid \$300 for "Mare and Foal," by G. M. Fox; the same price for another picture of the same title by Fox, and \$1,100 for a "Mare and Foal," by John Frederick Herring Sr.

Edward Jones paid \$1,700 for "Jeune Femme Dans un Parc," by Jean Frederic Schall; and Attorney General Albert Ottinger gave \$250 for a pencil drawing by Carot, "The Shipyard." "Chestrut Mare and Foal," by John Herring Sr., was bought by J. S. Phipps for \$1,450. The same artist's

"Mare and Foal" was bought by Sidney Noyes for \$700, and his "Elephant Mare and Foal" was obtained by Mr. Noyes for \$1,200.

A "Landscape With Figure," by Theodore Rousseau, was bought by J. P. Fitzpatrick for \$2,500, and "Corner of the Wood," by John (Old) Cronne, was bought by Scott & Fowles for \$2,400. John Ringling also paid \$3,500 for Carle van Loo's "Mme. de Bourbon Conti." Dr. Warren Smadbeck gave \$3,100 for a "Portrait of a Lady" by Antoine Vestier.

The auction room of the American Art Galleries was crowded, and those lucky enough to get seats either came early or had seats reserved. Many well-known persons attended.

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FEB 5 '27, Daily News, London

THE TRAFFIC IN OLD MASTERS.

"GHOULISH PRICES."

Sir Joseph Duveen, the Bond-street art dealer, has just paid 270,000 dollars (\$254,000) for Rembrandt's "Titus in an Armchair" from the Stillman collection. The price is said to be a record for a picture in America. Sir Joseph originally acquired the picture from the collection of the Duke of Rutland, and sold it 20 years ago for 105,000 dollars (\$21,000).

One of the foremost art dealers in the world told the "Daily News" yesterday that prices were likely to increase.

Mr. C. W. R. Nevins, the artist, asked what he thought of the price paid for "Titus in an Armchair," said:

I think it is pathetic, but the Americans have no sense of beauty, and buy musty old things just because they are old. To me, this paying of ridiculous prices for the old masters is a form of ghouliness.

DAILY MAIL.

Armelite House, Tallis Street, E.C.4

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\$54,000 REMBRANDT.

RECORD FOR PICTURE SOLD
IN U.S.

New York, Thursday.

The record price for a picture sold in the United States is announced by officials of the American Art Association. They state that Sir Joseph Duveen purchased for \$54,000 Rembrandt's "Titus in an Armchair," which Sir Joseph himself sold 20 years ago for \$21,000.

Another Rembrandt, "The Evangelist," which was from the Stillman collection, fetched £15,600.—Renter.

NEW YORK WORLD

FEB 4 - 1927

REMBRANDT CANVAS BRINGS \$270,000

Duveen Makes Highest Auction
Bid for Picture Recorded
in This Country

\$78,000 SALE TO RINGLING

Stillman Art Sale Runs Total
of \$716,950

The unique offering of two Rembrandt paintings in connection with thirty-two other canvases of the Stillman collection, drew to the American Art Association Galleries last night a gathering of more than 1,200 picture buyers and resulted in a price of \$270,000, the highest auction price ever paid for a picture in this country, for the portrait of Rembrandt's son Titus.

Sir Joseph Duveen, the buyer, previously had owned it and sold it to a client some years ago for \$105,000. The highest previous auction price for a picture in this country was \$137,000 for Franz Hal's "Portrait of a Woman," sold with the Charles T. Yerkes collection, by the same auction company in 1910.

Rembrandt's second offering last night was a portrait known as "The Evangelist," which John Ringling, circus man, bought for \$78,000, a price exceeded only by that paid for the Titus portrait.

Both of these pictures were painted about 1680, when the afflictions attended upon the loss of his estate had mellowed but had not impaired Rembrandt's opulent powers, and both carried an authenticated lineage of ownership. The Duke of Rutland had the Titus in his collection and "The Evangelist" remained for a long time one of the art treasures of T. Humphry Ward of London.

Rembrandt's collection belonged to James Stillman and later to his son, Charles C. Stillman, and was auctioned in liquidation of the two art estates. Of the thirty-four in the list fourteen had hung from 1921 until a few weeks ago as a Stillman loan in the Metropolitan Museum of Art.

Hiram H. Parke conducted last night's sale. Nearly every offering was strongly contested by bidders and raised the total of the sale to \$716,950.

Several price records have been broken lately for paintings bought for Americans.

A record for a portrait by George Romney was made last July in London, when Sir Joseph Duveen bought at Christie's Romney's portrait of Mrs. Davenport for \$300,000 for American account.

Sir Thomas Lawrence's "Pinkie" was bought by Sir Joseph Duveen in Lon-

Painting That Sold for Fortune



TITUS in AN ARMCHAIR by Rembrandt van Rijn.

\$270,000 IS PAID FOR REMBRANDT AT ART AUCTION

Duveen Bid Is Highest
Ever Made in U. S.
for Picture

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Sir Thomas Lawrence's "Pinkie" was bought by Sir Joseph Duveen in London on Nov. 25, 1926, for the record price of \$360,000, and it is now on its way to this country.

Within the last week M. Knoedler & Co. sold to Jacob Epstein of Baltimore Van Dyck's allegorical painting "Rinaldo and Armida" for \$350,000—a Van Dyck record.

Some other prices were:

Anton Mauve, landscape, with figure and sheep, to J. P. Fitzgerald, \$11,000.

J. C. C. Coret, "L'Odalisque Sicilienne," to P. Rosenberg & Co., \$30,000.

Bartolome E. Murillo, "Madonna and Child," to Walpole Galleries, \$50,000.

Rembrandt van Rijn, "The Evangelist," to John Ringling, \$78,000.

Giovanni B. Moroni, portrait of Lodovico Madrizzo, to Chicago Art Institute, \$22,000.

Giovanni B. Moroni, portrait of Gian Federico Madrizzo, to M. Knoedler & Co., \$20,000.

Giovanni B. Moroni, portrait of Prince of Este family, to W. H. Henry, \$15,000.

Il Francia, "Santa Barbara," to Hugh J. Jamieson, \$21,000.

Lorenzo di Credi, portrait of a man, to J. P. Fitzgerald, \$16,000.

Gianpietrino, "Virgin and Child, with Pomegranate," to J. H. Wagner, \$11,000.

Jacopo Pontormo, "A Halberdier," to Walpole Galleries, \$37,000.

J. A. D. Ingres, portrait of Mme. Cave, to P. Rosenberg & Co., \$15,000.

Francois A. Vincent, portrait of a man, to J. S. Phipps, \$3,900.

Berthe Morisot, "Le Repos," to Durand-Ruel, \$5,300.

Julian Rix, landscape, to W. H. Henry, \$3,100.

REMBRANDT CANVAS BRINGS \$270,000

(Continued From First Page)

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Within the last week M. Knoedler & Co. sold to Jacob Epstein of Baltimore Van Dyck's allegorical painting "Rinaldo and Armida" for \$350,000—a Van Dyck record.

Prices of \$2,500 or more were as follows:

J. A. D. Ingres, portrait of Mme. Cave, to P. Rosenberg & Co., \$15,000.

Francois A. Vincent, portrait of a man, to J. S. Phipps, \$3,900.

Berthe Morisot, "Le Repos," to Durand-Ruel, \$5,300.

Julian Rix, landscape, to W. H. Henry, \$3,100.

Anton Mauve, landscape, with figure and sheep, to J. P. Fitzgerald, \$11,000.

Theodore Rousseau, landscape, with figure, to J. P. Fitzgerald, \$2,500.

Louis Tocque, "Une Dame de la Famille de Plaval," to Wildenstein & Co., \$9,500.

Carle Van Loo, portrait of Mme. Denis, to Wildenstein & Co., \$8,000.

Carle Van Loo, portrait of Mme. de Bourbon Conti, to John Ringling, \$3,500.

Jean Marc Nattier, portrait of Mme. Blondel de Gagny, anonymous buyer, \$16,500.

J. C. C. Coret, "L'Odalisque Sicilienne," to P. Rosenberg & Co., \$30,000.

Honore Daumier, "Le Repos des Saltimbanques," to Wildenstein & Co., \$24,000.

Bartolome E. Murillo, "Madonna and Child," to Walpole Galleries, \$50,000.

Rembrandt van Rijn, "Titus in an Armchair," to Sir Joseph Duveen, \$270,000.

Rembrandt van Rijn, "The Evangelist," to John Ringling, \$78,000.

Giovanni B. Moroni, portrait of Lodovico Madrizzo, to Chicago Art Institute, \$22,000.

Giovanni B. Moroni, portrait of Gian Federico Madrizzo, to M. Knoedler & Co., \$20,000.

Giovanni B. Moroni, portrait of Prince of Este family, to W. H. Henry, \$15,000.

Il Francia, "Santa Barbara," to Hugh J. Jamieson, \$21,000.

Lorenzo di Credi, portrait of a man, to J. P. Fitzgerald, \$16,000.

Giovanni Bellini, "Madonna and Child," to John Ringling, \$6,000.

Gianpietrino, "Virgin and Child, with Pomegranate," to J. H. Wagner, \$11,000.

Boccaccio Boccacino, Virgin and Child, with Bird, to Gov. Alvin Fuller of Massachusetts, \$4,600.

Jacopo Pontormo, "A Halberdier," to Walpole Galleries, \$37,000.

Giovanni B. Tiepolo, Madonna and Child, to A. J. Kohn, \$12,000.

Antoine Vestier, portrait of a lady, to Dr. Warren Smadbeck, \$3,100.

FEB 4 - 1927

Rembrandt Sells for \$270,000 To Duveen at Stillman Auction

Former Owner Pays Record American Price for "Titus in an Armchair," Portrait Done When Artist Was Nearing Loss of Sight

Rembrandt's portraits of his son painted in the last years of the Dutch master's life when he was almost blind. Titled "Titus in an Armchair," was sold to Sir Joseph Duveen for \$270,000 at night at the sale of the collection of paintings from the estates of James Stillman and C. C. Stillman. It is said to be the highest price ever paid for a painting at public auction in the United States.

Shortly after the bidding had passed the \$137,000 mark, the record made in 1910 for a Frans Hals from the Charles Yerkes collection, there was a round of applause. The total of the evening's sales was \$716,950 for thirty-six paintings.

Critics have referred to the portrait of the artist's son as having a "mystical" quality, and it is in the luminous golden key which characterized Rem-

brandt in his last period. It hung on the walls of James Stillman's Paris home. The subject, then about nineteen years old, is seated facing the spectator, his head slightly turned to the right and his chin resting on his right hand. The painting is thirty-two inches long and twenty-seven inches wide.

Sir Joseph was the buyer after spirited bidding in which it is said the Dutch government at first was a contender until the battle developed into a dealers' war. Sir Joseph is acquiring the painting, which has been on the walls of the Metropolitan Museum since 1921, for the second time. It is said that he paid \$105,000 for it when he obtained possession previously.

It also has been the property of the Duke of Rutland in Belvoir Castle

(Continued on page three)

Rembrandt Sold Here for \$270,000



"Titus in an Armchair," portrait of the artist's son, painted when Rembrandt was nearly blind

Rembrandt Goes For \$270,000 in Stillman Sale

(Continued from page one)

and was exhibited in the Royal Academy Winter Exhibition in 1899.

The picture is signed at the right upon the back of a chair, about half way up, "Rembrandt F. 1660." Titus's costume is a dark greenish gray with yellow sleeves and gold buttons and a small turnover collar. A broad cap rests upon light brown curls. The light falls from slightly to the right and above on his face and hands. The background is dark.

The next highest price in an evening of heavy bidding was also for a Rembrandt Van Rijn, "The Evangelist," which sold to John Ringling for \$78,000.

"A Madonna and Child" by Bartolome Esteban Murillo, which also was on exhibition at the Metropolitan Museum from 1921, December, 1926, when it was moved to the American Galleries, brought \$50,000 from the Walpole Galleries. It is a three-quarter length portrait of the Virgin

Mary rendered with exquisite simplicity and charm in a flickering and caressing light, and showing the form of the child standing upon her lap.

Jacopo Pontorno's "A Halberdier" was bought for \$34,000 by the Walpole Galleries. This three-quarter length portrait of a young soldier standing guard, painted by the teacher of Bronzino, was believed to be by his pupil until hung in the Metropolitan Museum. The figure of the soldier is posed with haughty grace, with the left hand resting upon his hip, and holding a halberd. He wears a plumed hat of brilliant crimson, breeches of the same color and a fawnish brown quilted jacket tightly girdled about a narrow waist. His neck is linked with a gold chain. The background is a deep-shaded green in two tones.

The fifth highest price was for Honore Daumier's "Le Repos des Saltimbanques," which brought \$34,000 from the Messrs. Wildenstein, of Paris. A bright beam of light from the left reflects upon a clown seated in profile with head slightly bowed, the face inanimate but thoughtful. Centering the composition is a listless figure in a rich red wrap. This painting was exhibited at the Daumier Exposition in Paris in 1901.

Corot's "L'Odalisque Sicilienne," a graceful figure painting of a maiden of the harem, was purchased by F. Rosenberg & Co. for \$22,000. It is reported that the late C. C. Stillman paid \$55,000 for this portrait.

A small unfinished oil portrait by Ingres brought \$13,000 from F. Rosenberg & Co., which is an unusual price for a drawing of its character and shows the rarity of authentic works of this master. A landscape painting by Julian Rix, the only American painter to be represented, sold for \$3,100. There were 1,200 persons present. Hiram H. Parke was the auctioneer.

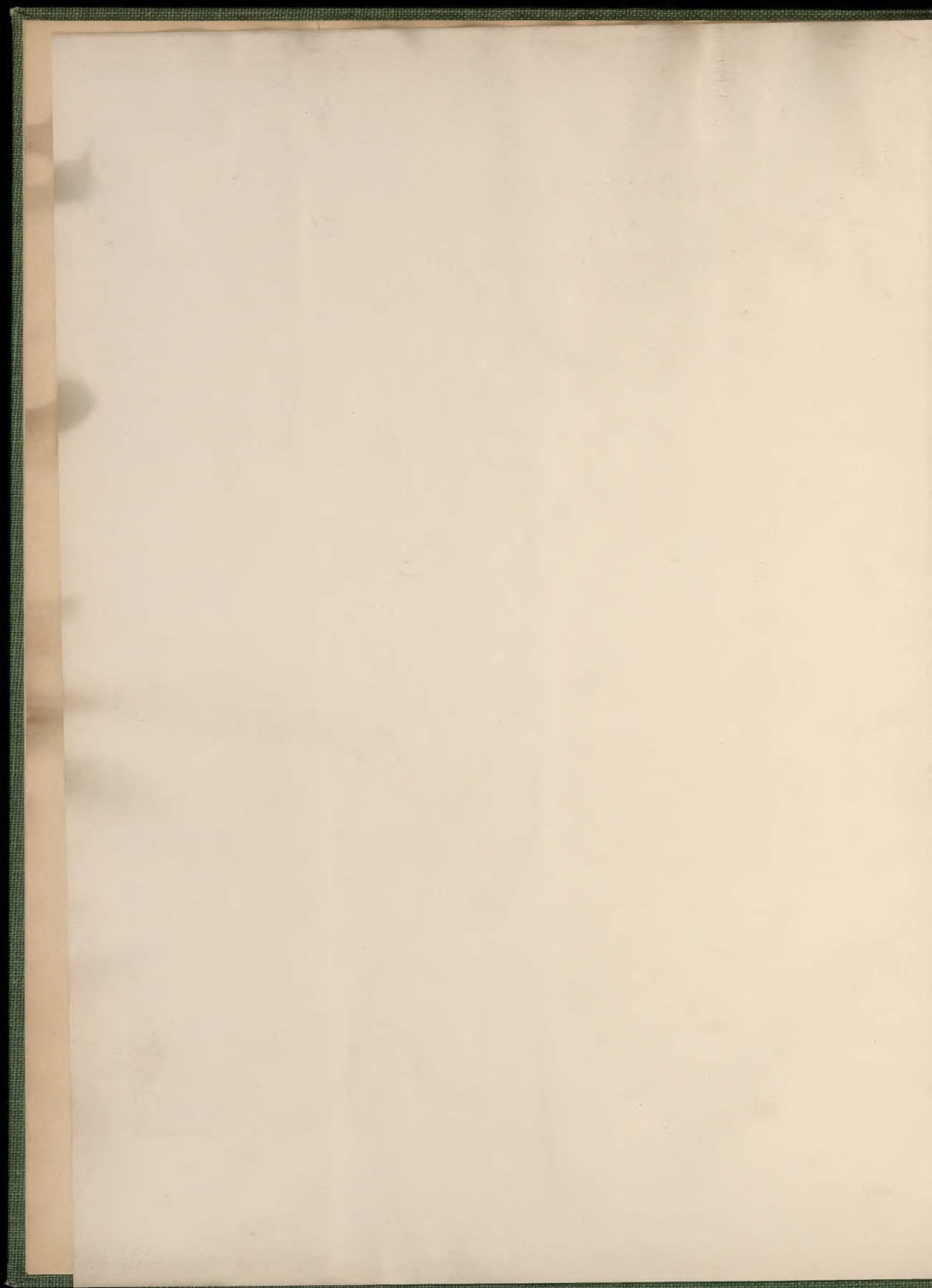
The complete list of the evening's sale follows:

Rembrandt—"Titus in an Armchair"; Sir Joseph Duveen.....	\$270,000
Rembrandt—"The Evangelist"; John Ringling.....	78,000
Murillo—"Madonna and Child"; Walpole Galleries.....	50,000
Pontorno—"A Halberdier"; Walpole Galleries.....	37,000
Daumier—"Le Repos des Saltimbanques Wildenstein"; F. Rosenberg & Co.....	34,000
Corot—"L'Odalisque Sicilienne"; F. Rosenberg & Co.....	30,000
Moroni—"Portrait of Lodovico Madruzzo"; Art Institute of Chicago.....	22,000
II Francis—"Saint Barbara"; Hugh J. Jamieson.....	21,000
Moroni—"Portrait of Gian Francesco Madruzzo"; M. Knoedler & Co.....	20,000
Nattier—"Mrs. Blondeville"; Nattier.....	16,500
Di Cred—"Portrait of a Man"; J. P. Fitzpatrick.....	16,000
Moroni—"Portrait of a Young Prince of the Este Family"; W. H. Henry.....	15,000
Ingres—"Portrait de Madame Cayrol"; F. Rosenberg & Co.....	13,000
Titopol—"Madonna and Child"; A. J. Koehler.....	12,000
Gianpiero—"Virgin and Child With Pomegranate"; J. H. Wagner.....	11,000
Mauve—"Landscape With Figure and Sheep"; J. P. Fitzpatrick.....	11,000
Tocque—"Une Dame de la Famille de Plaisance"; Waldenstein & Co.....	9,500
Van Loon—"Mme. Denis"; Wildenstein.....	8,000
Belin—"Madonna and Child"; John Ringling.....	6,000
Moriciot—"Le Repos"; Durand Ruel dealer.....	5,300

Boccaccio—"Virgin and Child With Bird"; Gov. Alvan T. Fuller of Mass.....	4,600
Vincent—"Portrait of a Man"; J. S. Phipps.....	3,900
Van Loon—"Max de Bourbon Cont"; John Ringling.....	3,500
Rix—"Landscape"; W. H. Henry.....	3,100
Venturi—"Portrait of a Lady"; Dr. Warren Bradbeck.....	3,100
Rousseau—"Landscape with Figure"; J. P. Fitzpatrick.....	2,500
John Crome—"Corner of the Wood"; Scott & Fowles.....	2,400
Schall—"Venus Femina dans une Parc"; Edouard Jonas.....	1,700
John F. Herring sr—"Chestnut Mare and Foal"; J. S. Phipps.....	1,450
John F. Herring sr—"Pleasant Mare and Foal"; Sidney Noyes.....	1,300
John F. Herring sr—"Mare and Foal"; F. K. Sturges.....	1,100
Henry le Sidaner—"La Boutique du Vieux Poche (La Rochelle)"; S. Hamilton.....	800
John F. Herring sr—"Mare and Foal"; Sidney Noyes.....	700
Henri le Sidaner—"Maisons sur le Canal"; Miltch Galleries.....	650
G. M. Fox—"Mare and Foal"; F. K. Sturges.....	300
Corot—"The Shipyard"; Albert Ottinger.....	250

Among those present were the following who reserved boxes: Mr. and

Mrs. H. O. Havemeyer, Mr. and Mrs. Percy Rockefeller, Mr. and Mrs. Richard D. Bixey, Mr. and Mrs. Philip Lehman, Mr. Charles Eckelheimer, Dr. Ernest Stillman, Mr. and Mrs. Emil Winter, of Pittsburgh; Sir Joseph Duveen, Miss Elizabeth Stillman, daughter of the late C. C. Stillman; Mr. and Mrs. Cortlandt F. Bishop, Frank A. Vanderlip, Mr. and Mrs. Jesse Straus, Joseph Stransky, J. B. Clawson, of Buffalo; Mrs. John Ringling and J. S. Phipps.



FREE PUBLIC EXHIBITION

From Saturday · January 29, 1927 · Until Time of Sale
Weekdays 9 a.m. to 6 p.m. · Sunday from 2 to 5 p.m.

UNRESTRICTED PUBLIC SALE

Thursday Evening · February 3 at 8:15 O'clock

EXHIBITION AND SALE AT THE
American Art Galleries

Madison Avenue · 56th to 57th Street
New York City

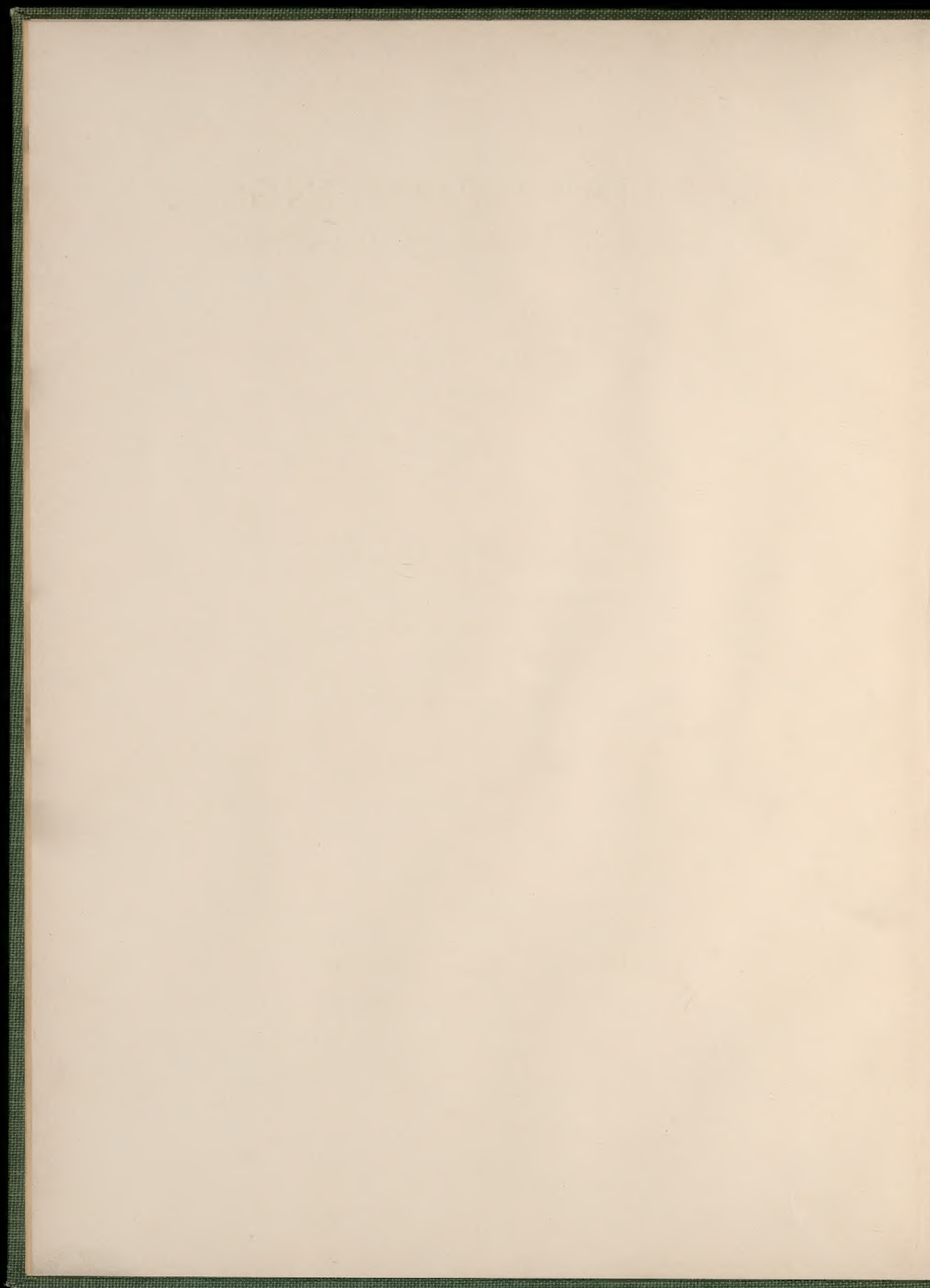


SALES CONDUCTED BY

Mr. O. Bernet and Mr. H. H. Parke
American Art Association Inc

MANAGERS

1927



IMPORTANT PAINTINGS
BY OLD AND MODERN MASTERS

From the Estate of the Late
JAMES STILLMAN

Sold by Order of the Heirs

AND

From the Collection of the Late
C. C. STILLMAN

Sold by Direction of The
National City Bank of New York
and Dr. Ernest G. Stillman
Executors

Shearman & Sterling
Attorneys



Under Management of the
American Art Association

Incorporated

1927

Priced Catalogues

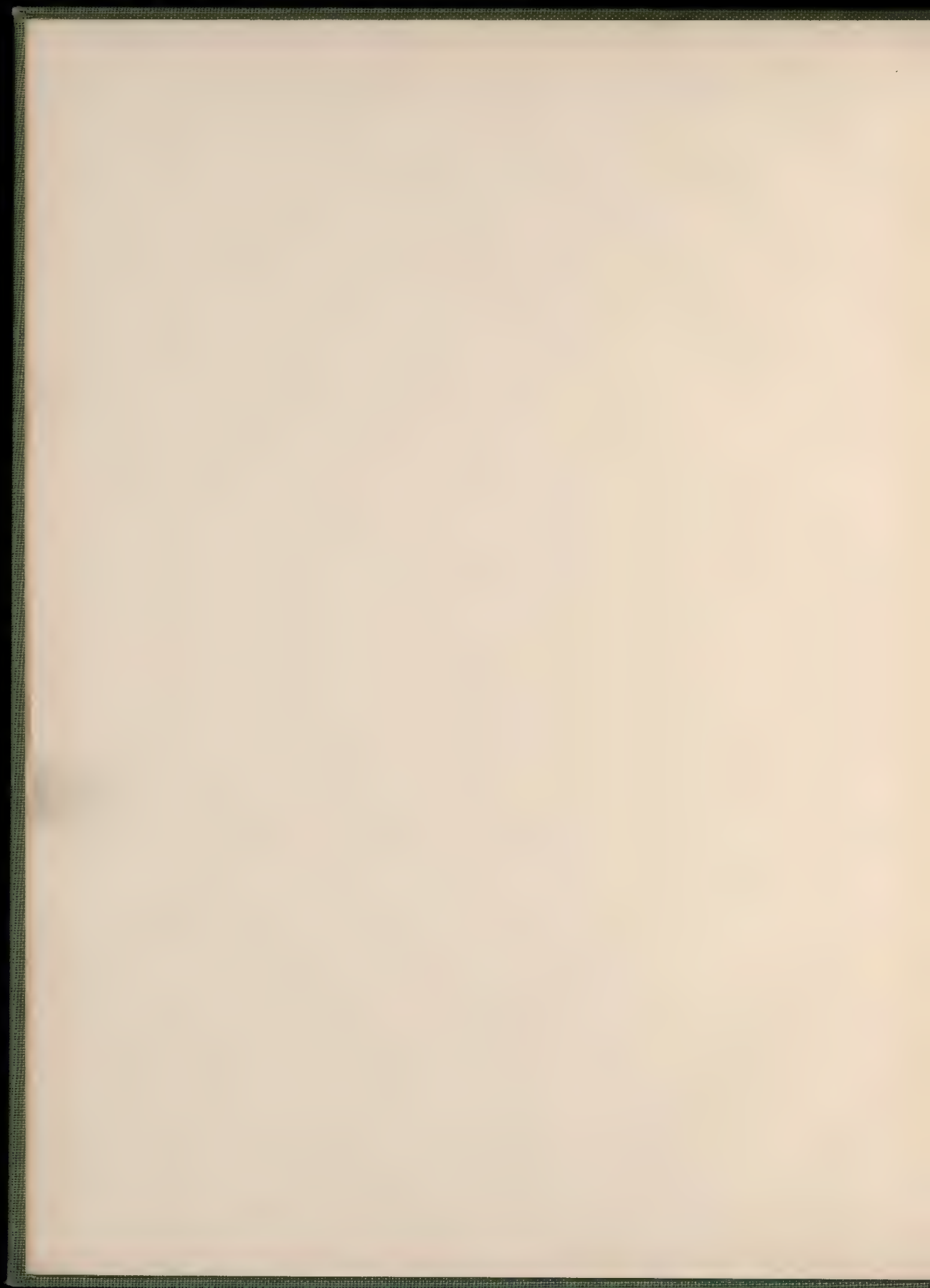
Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

THE AMERICAN ART ASSOCIATION · INC

*Designs its Catalogues
and Directs All Details of Illustration
Text and Typography*



NUMBER 64 OF TWO HUNDRED
NUMBERED COPIES



Conditions of Sale

1. **REJECTION OF BIDS.** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. **THE BUYER.** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
3. **IDENTIFICATION AND DEPOSIT BY BUYER.** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

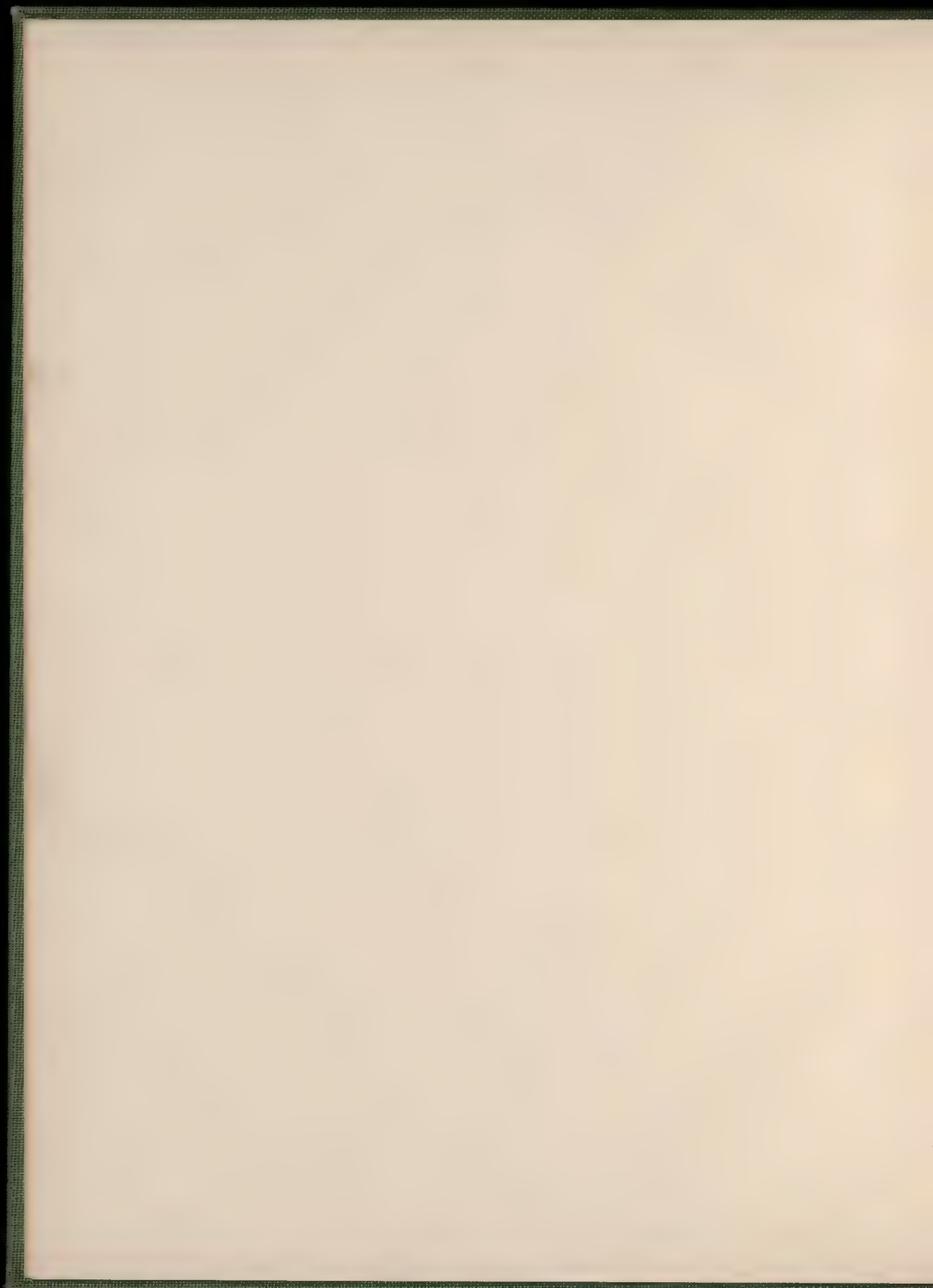
¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.
4. **RISK AFTER PURCHASE.** Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
5. **DELIVERY OF PURCHASES.** Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.
6. **RECEIPTED BILLS.** Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.
7. **STORAGE IN DEFAULT OF PROMPT PAYMENT AND CALLING FOR GOODS.** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

8. SHIPPING. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.
9. GUARANTY. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse. ¶ Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.
10. RECORDS. The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.
11. BUYING ON ORDER. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge of commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description. ¶ Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

*These conditions of sale cannot be altered except by the
auctioneer or by an officer of the Association*

OTTO BERNET · HIRAM H. PARKE · Auctioneer
AMERICAN ART ASSOCIATION · INC.

CATALOGUE



INTRODUCTION

THE small but superb collection of masterpieces of painting acquired by the late James Stillman and his son, the late C. C. Stillman, is to be dispersed at public sale by the American Art Association, Inc., on the evening of February 3, 1927. This assemblage of world-famous works of the great masters undoubtedly marks the *apogée* of important events in the history of art distribution in the Western World. That both Mr. James Stillman and his son displayed the extraordinary brilliance of vision and imagination that characterized their careers in the acquisition of these treasures is obvious, and no praise should be withheld from the individual collectors of America who enrich the art coffers of their country with examples of such rare aesthetic value and then generously loan them to the public. Fourteen of these paintings were exhibited at the Metropolitan Museum of Art from 1921 until their recent removal to the American Art Galleries.

The collection comprises two Rembrandts of superb quality—one a portrait of the master's son, Titus—formerly in the collection of His Grace, the Duke of Rutland; illustrated by Dr. von Bode in his complete work on Rembrandt and catalogued by Smith and Emile Michel; and *The Evangelist*, also illustrated by Dr. von Bode, previously in the collection of Mr. Thomas Emmerson and the collection of Mr. T. Humphry Ward. These works were painted in 1660 and 1663 respectively, a few years after Rembrandt was overtaken by financial troubles, in Leyden, and they sum up the triumph of the man and artist over the vagaries of fortune, as these years, together with the few following years, are distinguished by a series of noble paintings, conceived in the varying depths of mysterious shadow used by this inimitable master, to produce a summary of the actual appearance of his sitters. The shadows accentuated by the rich impasto of the high lights and the subtly executed tonalities mark them as the most important creations of naturalism in Rembrandt.

The companion portraits of Lodovico and Gian Frederico Madruzzo and the *Portrait of a Young Prince of the "Este" Family*, by Moroni, from the collection of Baron Valentino Salvadori and the Chantel of Lyon collection, are rare examples of intimate portraiture, executed in what is known as Moroni's 'gray' period—a period which places this master in the front rank of painters. From other schools of the Italian Quattrocento and Cinquecento are a superbly rendered Madonna

with the Infant Christ, by Giovanni Bellini, from the Curé collection; another by Boccaccio from the Crespi collection; and a third by Gianpietrino, rendered in a soft and luminous atmosphere with an understanding of the truth of natural form—a manifestation of the renaissance of art and learning which pervaded Europe at this era.

The Florentine renaissance is well represented by the bust-length portrait of an elderly patrician by Lorenzo di Credi, and the elegant *Halberdier* by Jacopo Pontormo; the Spanish School of Andalusia by an exceedingly fine example from the brush of Murillo—*The Madonna and Child*—executed with the gentleness of sentiment and the love of idealization of facts that reflect the dispositions of this Southern race.

The charm and elegance of the French eighteenth century are represented by portraits of beautiful women from the subtle palettes of Nattier and Carle Van Loo, both exquisitely refined colorists; and Tocqué, a most learned artist and the author of one of the finest portraits in the Louvre, that of Marie Leczynska, the wife of Louis XV.

Other works of which mention must be made are the gorgeously lit subject picture by Daumier, *Le Repos des Saltimbanques*, a composition not based on set forms of balanced arrangement but distinguished rather by irregularity and subjective thought—a great masterpiece; *L'Odalisque Sicilienne* by Corot, a vision of beauty, with some traces of classic feeling, particularly in the introduction of the temple, silhouetted against the delicate vibration of the sky; two charming examples by Le Sidaner; a luminaristic impression by Berthe Morisot; a Julian Rix, an Anton Mauve, and others of which space forbids mention.

AMERICAN ART ASSOCIATION, INC.

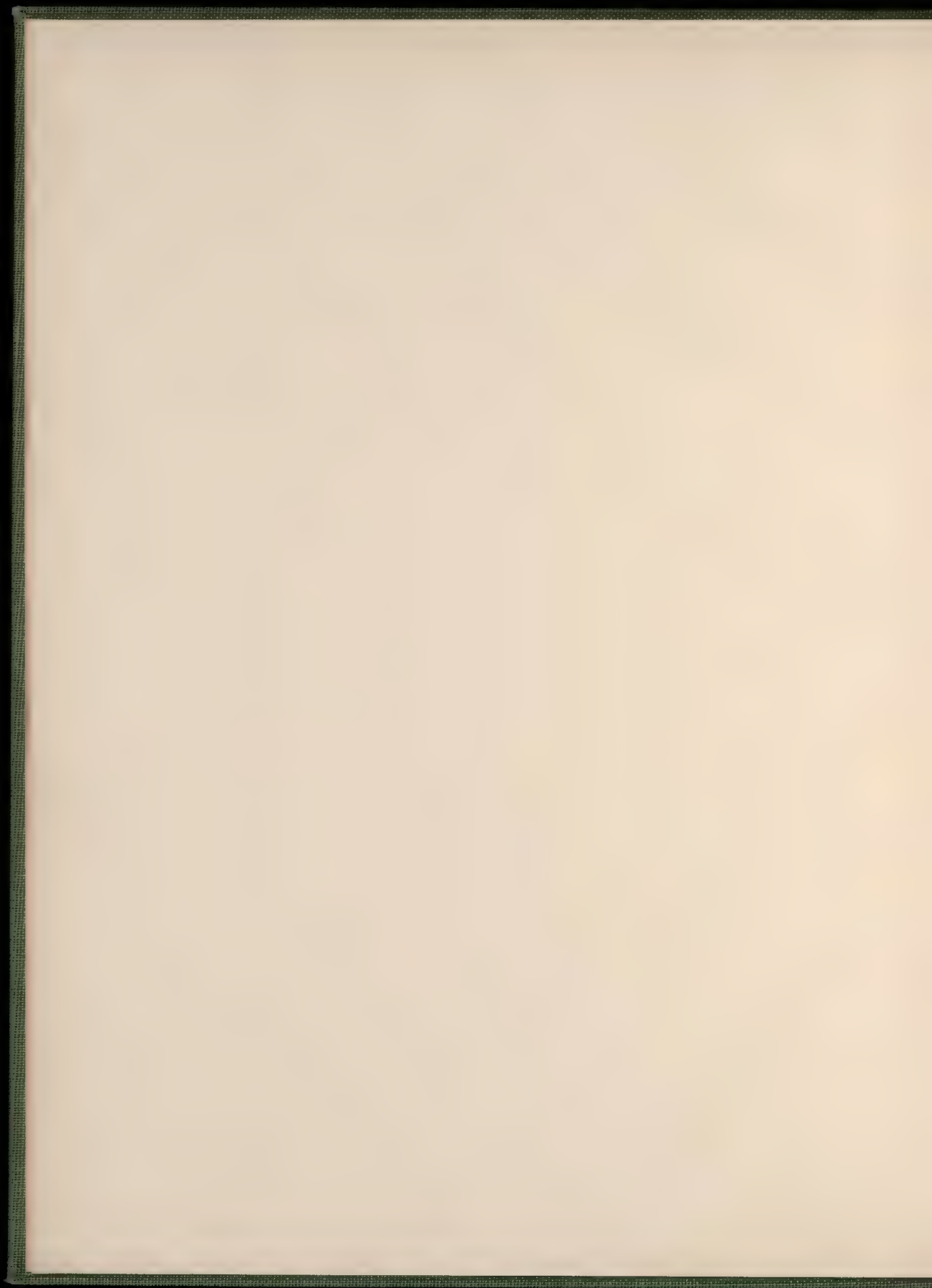


EVENING SESSION

Thursday February 3, 1927 at 8:15 O'Clock

Catalogue Numbers 1 to 37 Inclusive





CATALOGUE NUMBER ONE

THE SHIPYARD

By JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

about Ottinger
250-

JEAN BAPTISTE CAMILLE COROT

French: 1796—1875

1. *THE SHIPYARD*

A. Ottinger

The hull of a ship in dry dock, with the prospect of a watercourse in the background and two sailing vessels. To the right are minute figures fishing.

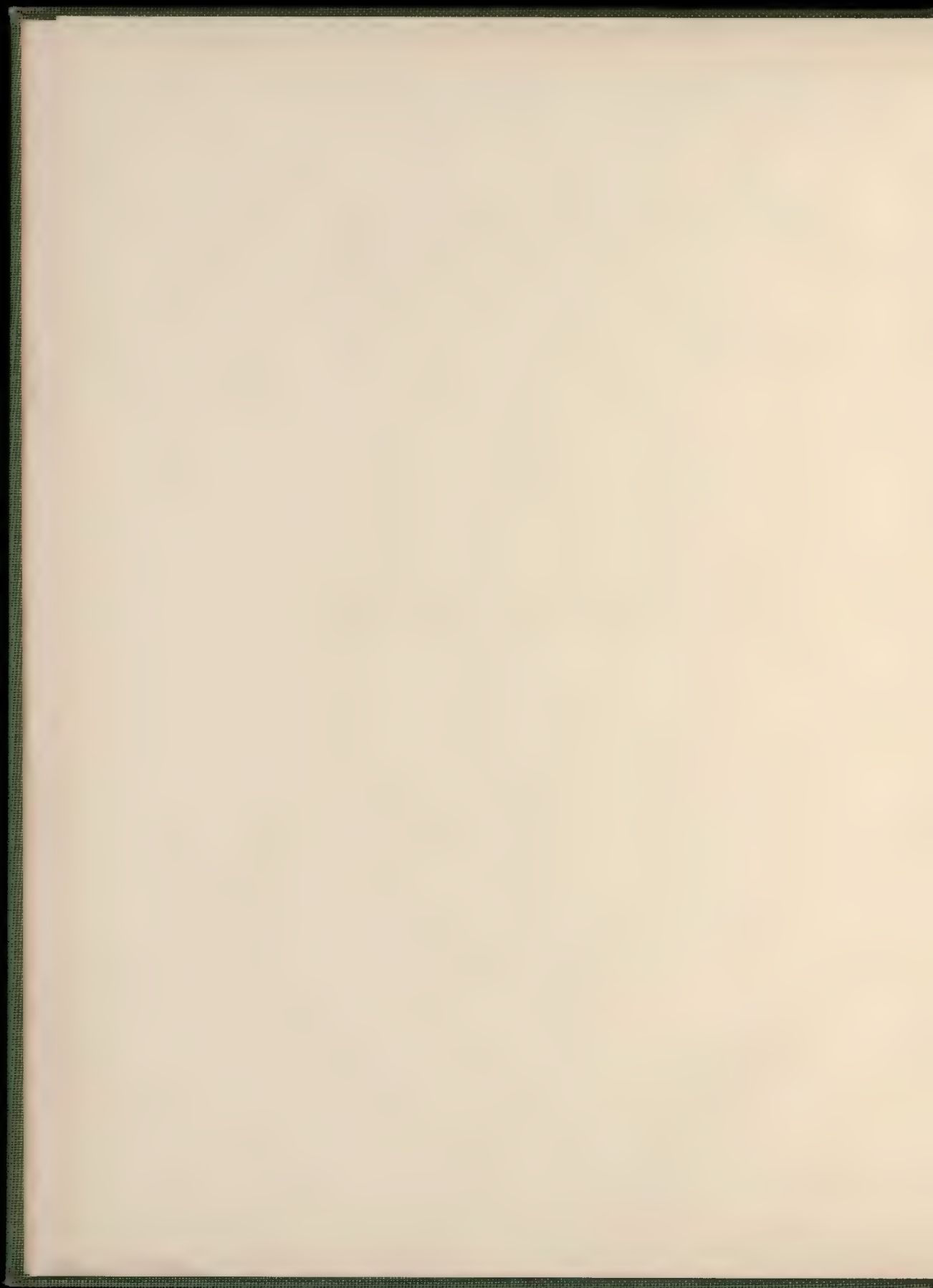
250.

Inscribed at lower left: VENTE COROT

Pencil drawing: Height, 12½ inches; length, 16½ inches



CATALOGUE NUMBER ONE



CATALOGUE NUMBER TWO

JEUNE FEMME DANS UN PARC

By JEAN FRÉDÉRIC SCHALL

FRENCH: 1752—1835

Jonas
1700-

JEAN FRÉDÉRIC SCHALL

French: 1752-1835

2. JEUNE FEMME DANS UN PARC

Edouard Jonas

1700.

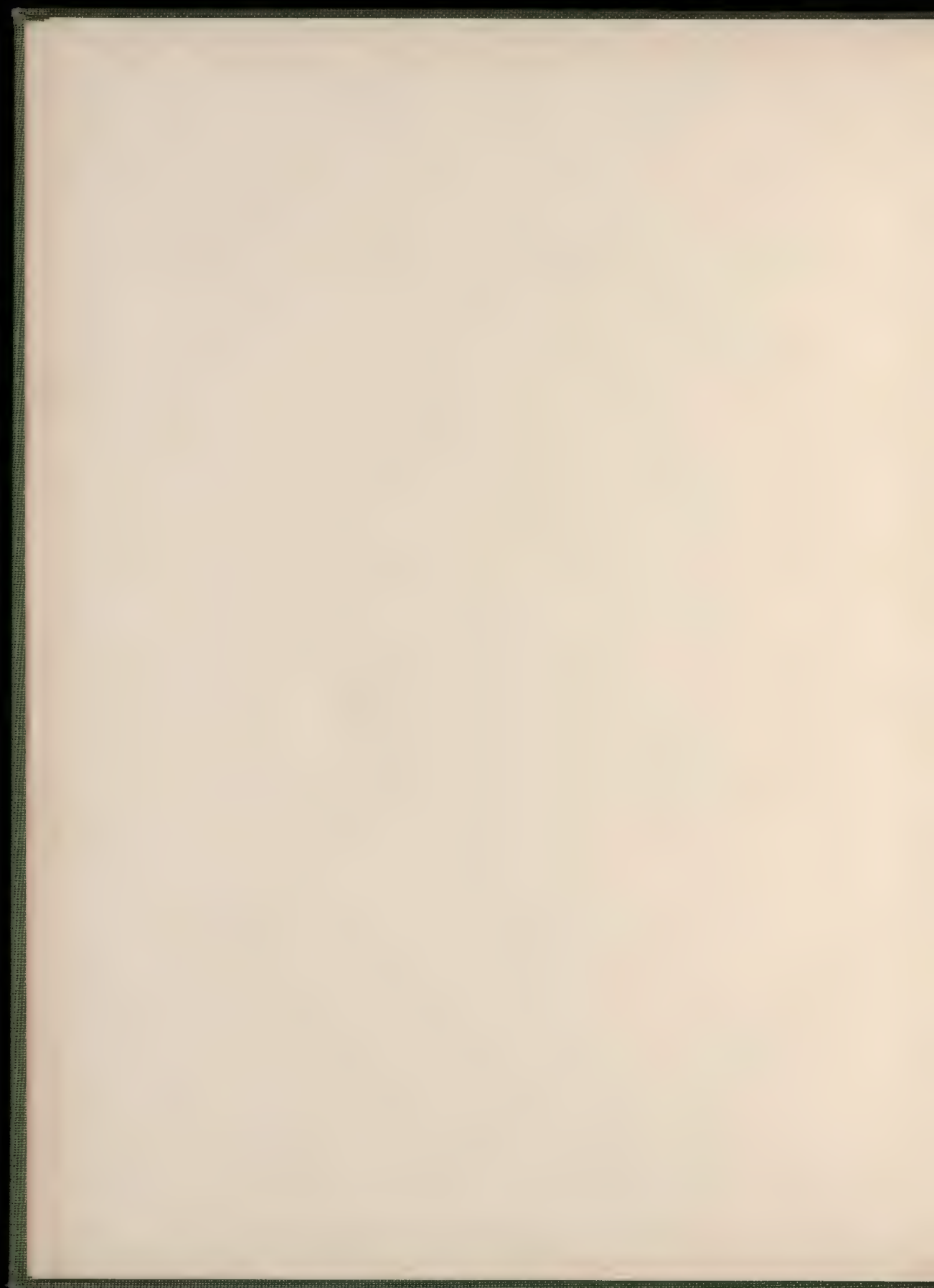
Elegantly robed figure seated upon a park bench, holding a small brown and white lap dog. She wears a shell-pink bodice, with voluminous and billowy blue and ivory-white skirt. Background of massed foliage, showing at the right the leaning trunk of a tree.

Panel: Height, $7\frac{3}{4}$ inches; width, 6 inches

From Messrs. Wildenstein, Paris



CATALOGUE NUMBER TWO



CATALOGUE NUMBER THREE

MARE AND FOAL

By G. M. FOX

BRITISH: XIX CENTURY

F.K. Sturges
300.

G. M. FOX

British: XIX Century

F.K. Sturges
300.

3. MARE AND FOAL

Finely modeled dark bay mare standing alert in a meadow, with her chestnut foal about to graze; at the right, a massive chestnut tree. Before a cloudy blue sky.

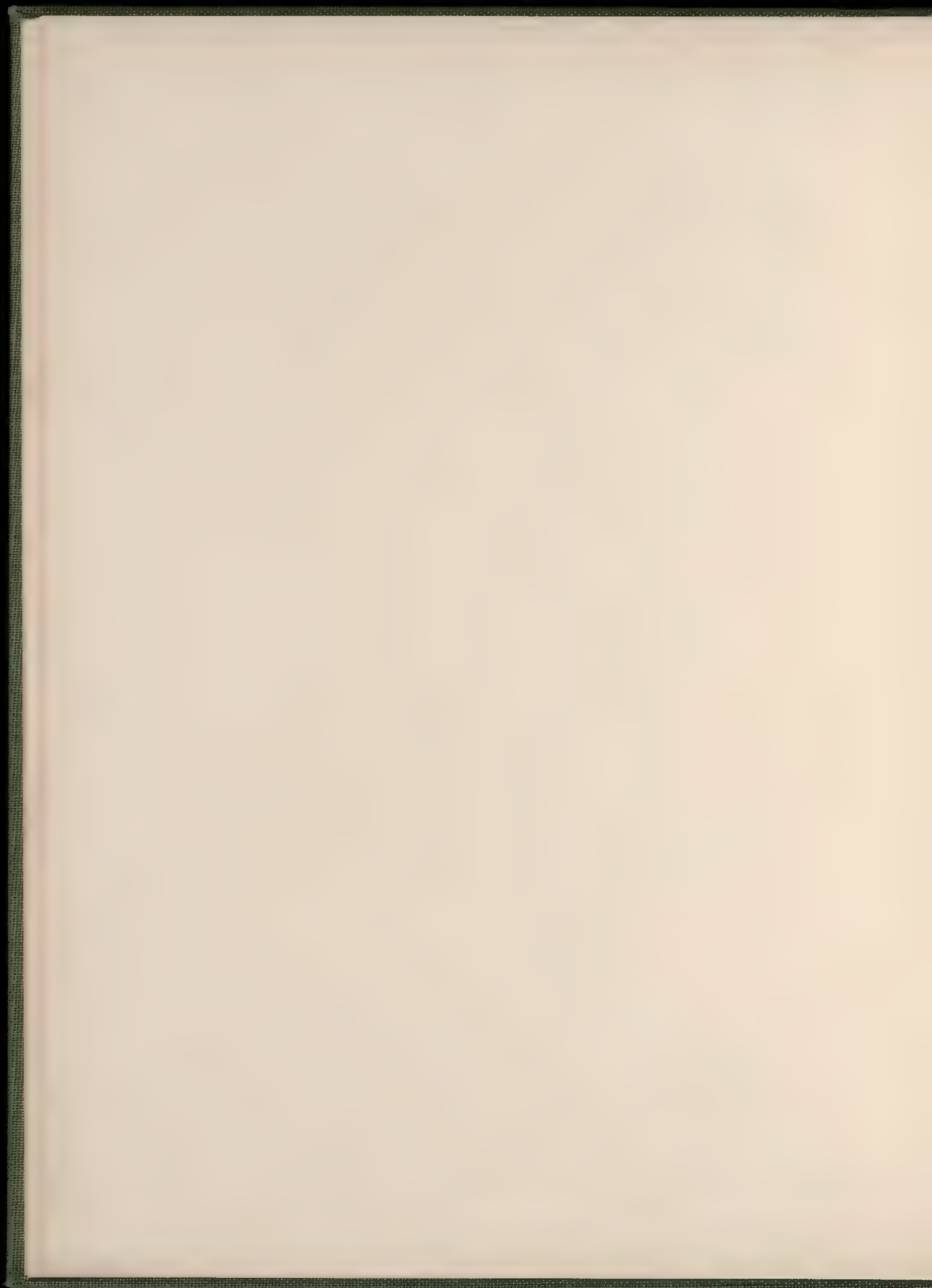
Signed at lower left, G. M. Fox

Panel: Height, 10 inches; length, 12 inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER THREE



CATALOGUE NUMBER FOUR

MARE AND FOAL

By G. M. FOX

BRITISH: XIX CENTURY

J.K. Sturgis
300-

G. M. FOX

British: XIX Century

4. MARE AND FOAL

J.K. Sturgis

A thoroughbred bay mare with her foal standing alert upon a grassy slope, silhouetted before a fine blue-gray sky; at the right a chestnut tree. The silky coat and the modeling finely rendered.

300.

Signed at lower left, G. M. Fox, and dated 1852

Panel: Height, 10½ inches; length, 12¼ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER FOUR



CATALOGUE NUMBER FIVE

MARE AND FOAL

By JOHN FREDERICK HERRING, SR.

BRITISH: 1795—1865

J. F. Sturges
1100

JOHN FREDERICK HERRING, SR.

British: 1795—1865

5. MARE AND FOAL

J. F. Sturges

1100.

Realistic portrayal of a bay mare trotting over a grassy slope, with her foal cantering beside her. In the background a vista of wooded landscape enveloped in a blue haze. Under a lavender tinted sky.

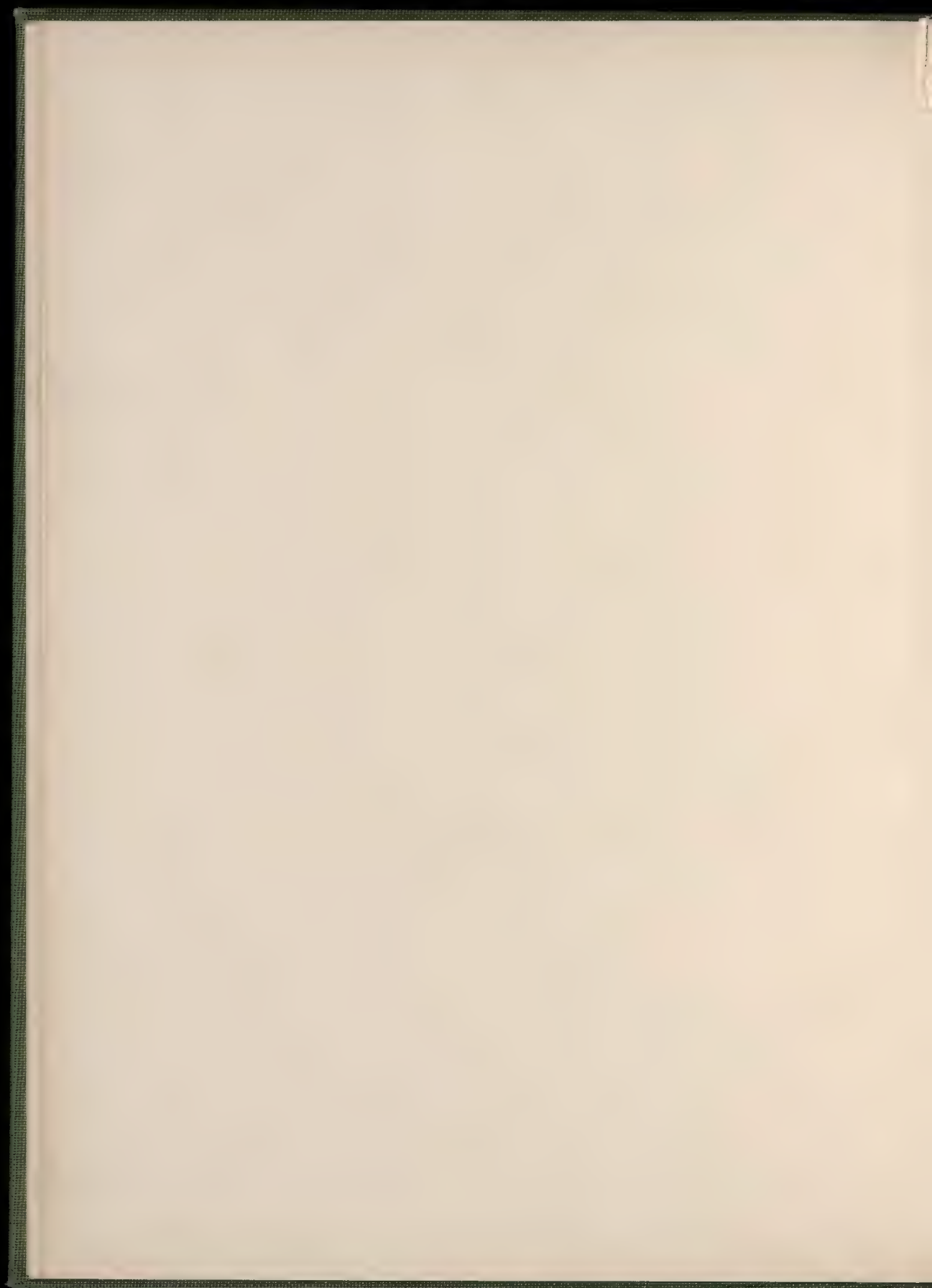
Signed at lower right, J. F. HERRING, SENR, and dated 1852

Panel: Height, 10½ inches; length, 12½ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER FIVE



CATALOGUE NUMBER SIX

CHESTNUT MARE AND FOAL

By JOHN FREDERICK HERRING, SR.

BRITISH: 1795—1865

J.S. Phipps
1450

JOHN FREDERICK HERRING, SR.

British: 1795—1865

6. CHESTNUT MARE AND FOAL

J.S. Phipps

1450.

A massively built chestnut mare with flowing mane and long tail, nuzzling her foal; in an undulating meadowland. In the background the fringe of a wood. Under a lavender tinted sky.

Signed at lower left, J. F. HERRING, SENR., and dated 1854

Panel: Height, 10¼ inches; length, 12½ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER SIX



CATALOGUE NUMBER SEVEN

MARE AND FOAL

By JOHN FREDERICK HERRING, SR.

BRITISH: 1795—1865

Submy 100

JOHN FREDERICK HERRING, SR.

British: 1795—1865

7. MARE AND FOAL

Mr. Hayes

100.

A chestnut mare with long forelock, mane and tail, with her foal, standing alert beneath her long arched neck, in a post and railed meadowland. Before a cloudy gray-blue sky.

Signed at lower left, J. F. HERRING, SENR, and dated 1854

Panel: Height, 10¼ inches; length, 12¼ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER SEVEN



CATALOGUE NUMBER EIGHT

PIEBALD MARE AND FOAL

By JOHN FREDERICK HERRING, SR.

BRITISH: 1795-1865

Sedley House
1300

JOHN FREDERICK HERRING, SR.

British: 1795—1865

8. PIEBALD MARE AND FOAL

Mr. Hayes

1300.

Realistic portrayal of a piebald mare with flowing mane and tail, standing with her colt by the entrance of a rough thatched barn built beneath the branches of an oak tree. Fine cloudy blue sky.

Signed at lower right, J. F. HERRING, SENR., and dated 1853

Panel: Height, 10¼ inches; length, 12¼ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER EIGHT



CATALOGUE NUMBER NINE
MAISONS SUR LE CANAL

By HENRI LE SIDANER

FRENCH: CONTEMPORARY

milch 650-

HENRI LE SIDANER

French: Contemporary

9. *MAISONS SUR LE CANAL*

milch gal.

650.

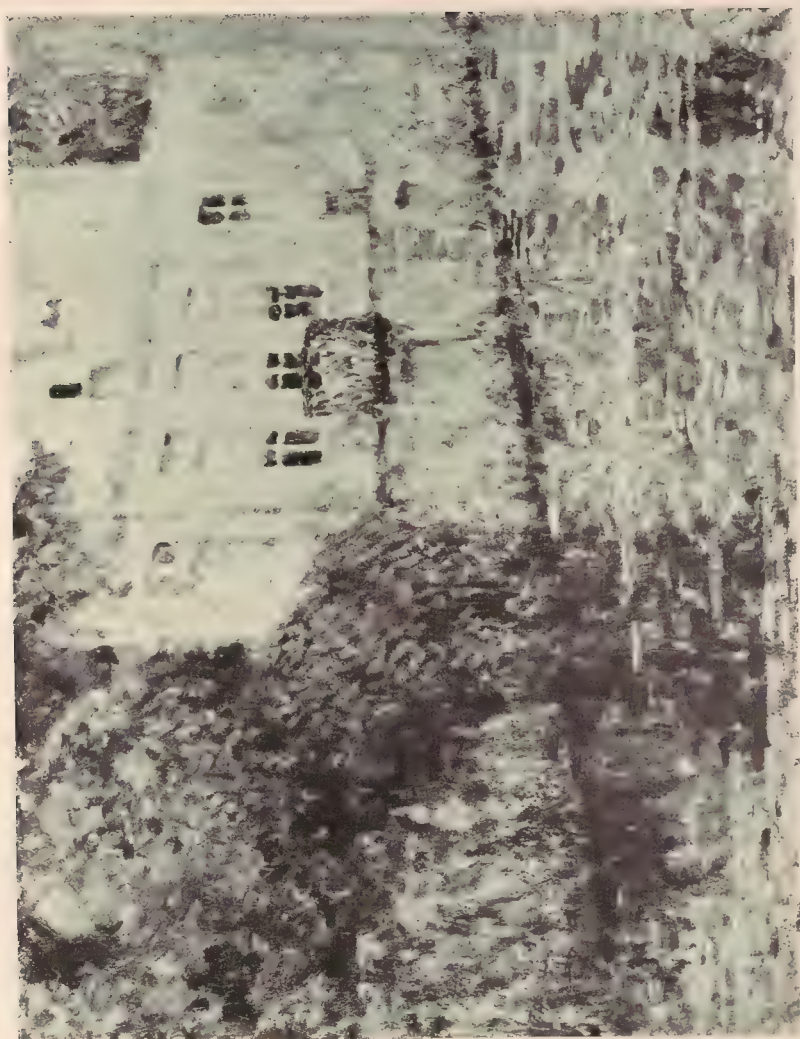
An illumined impression of the façade of an old château, mirrored in the evanescent water of a slowly running stream; at the left, the massed foliage of wistaria boughs hanging over the wall to the water's edge.

Signed at lower right, LE SIDANER

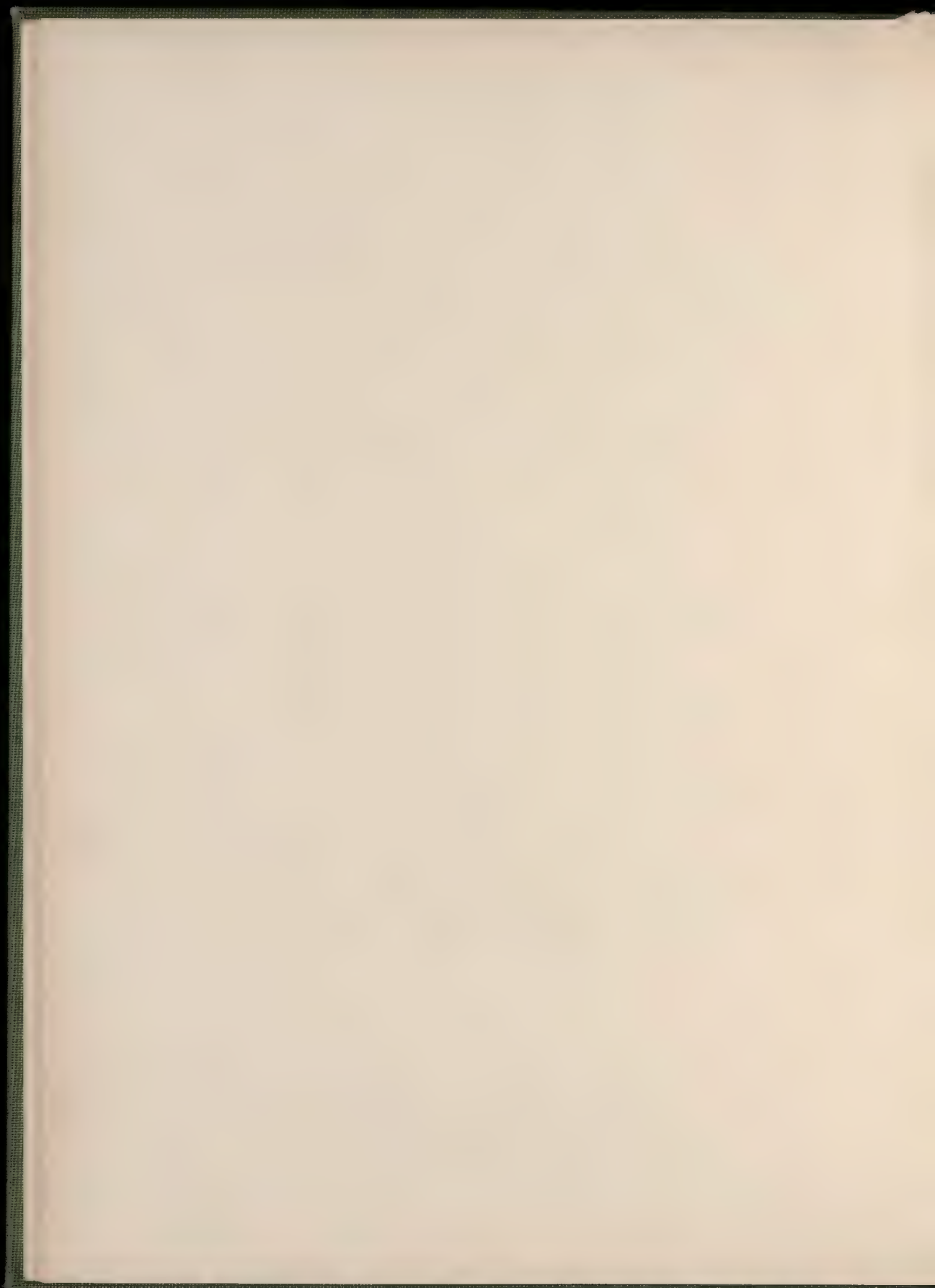
Panel: Height, 10½ inches; length, 13¼ inches

From William Marchant & Company, London

CA 7875



CATALOGUE NUMBER NINE



CATALOGUE NUMBER TEN

PORTRAIT DE MADAME CAVÉ

By JEAN AUGUSTE DOMINIQUE INGRES

FRENCH: 1780—1867

13.000
in edens for
for Rosenberg

JEAN AUGUSTE DOMINIQUE INGRES

French: 1780—1867

10. PORTRAIT DE MADAME CAVÉ

P. Rosenberg & Co

Finely drawn and modeled profile, the cinctured head outlined before a black ground. Delicate flesh tints.

13.000.

Inscribed at lower right, INGRES à Madame Cavé

Height, 16 inches; width, 12½ inches

Reproduced in Lapauze's work on Ingres

Exhibited at the Ingres Exposition at the Georges Petit Galleries,
Paris, 1911

The Gaston Le Roy Collection

From M. Paul Rosenberg, Paris

7750.



CATALOGUE NUMBER TEN



CATALOGUE NUMBER ELEVEN

PORTRAIT OF A MAN

By FRANÇOIS ANDRÉ VINCENT

FRENCH: 1746—1816

J.S. Phipps
3900

FRANÇOIS ANDRÉ VINCENT

French: 1746—1816

II. PORTRAIT OF A MAN

J.S. Phipps

3900.

Bust-length figure facing the observer, wearing a wide-brimmed hat, casting the large eyes and well modeled brow into shadow, a white kerchief tied at the neck, black jacket and negligently arranged surcoat. Dark background. Finely modeled head.

Signed on brim of hat, VINCENT, and dated 1784

Height, 22 inches; width, 18 inches

From Messrs. Wildenstein, Paris

2075°



CATALOGUE NUMBER ELEVEN



CATALOGUE NUMBER TWELVE

LE REPOS

By *BERTHE MORISOT*

FRENCH: —1895

Durand Fuel
5300

BERTHE MORISOT

French: —1895

Durand Fuel

12. *LE REPOS*

Luminaristic impression of a fair-haired girl seated, in profile to the right, the left hand raised to her head. Wearing a streamered headdress and pale pink dress tinged with lavender. Colorful background, with vista at left of a house.

Signed at lower left, BERTHE MORISOT

Height, 29 inches; width, 23½ inches

Exhibited at the Bernheim Galleries, Paris, July, 1922

From M. Paul Rosenberg, Paris

24650 -

5300.



CATALOGUE NUMBER TWELVE



CATALOGUE NUMBER THIRTEEN

LA BOUTIQUE DU VIEUX POCHE
[LA ROCHELLE]

By *HENRI LE SIDANER*
FRENCH: CONTEMPORARY

S. Hamilton
860

HENRI LE SIDANER

French: Contemporany

J. Hamilton

13. LA BOUTIQUE DU VIEUX POCHE [LA ROCHELLE]

800.

Luminaristic impression of the corner of a picturesque thatched cottage, the golden glow of warm light shining through the casement windows. In the foreground, an arched arbor of massed roses, and to the right the slender forms of trees in deep green shadow.

Signed at lower right, LE SIDANER

Height, 32¼ inches; length, 39 inches

Exhibited at the Georges Petit Galleries, Paris, 1923

From Messrs. Wallis & Son, London

Wm. F. Raparte sale Apr. 7, 1927. #79.

29.950



CATALOGUE NUMBER THIRTEEN



CATALOGUE NUMBER FOURTEEN

LANDSCAPE

By JULIAN RIX

AMERICAN: 1851—1903

2,100

30.750

3,100

JULIAN RIX

American: 1851—1903

14. LANDSCAPE

W. H. Henry

A shaded wheel-track centres the composition, flanked by two massive elms, their strong forms with sturdy arms supporting their weight of leaves and branches, and strong roots grasping the firm earth at the base of the gradually rising meadowlands. At the left is an outline of low-lying hills and small red-roofed dwellings embowered in the valley; before a turquoise-blue sky ruffled by the gray rain clouds. Finely lighted in areas by the fleeting reflections of the sun.

Signed at lower right, JULIAN RIX, and dated 1899.

Height, 35½ inches; length, 46½ inches



CATALOGUE NUMBER FOURTEEN



CATALOGUE NUMBER FIFTEEN

LANDSCAPE WITH FIGURE AND
SHEEP

By ANTON MAUVE

DUTCH: 1838—1888

33-850
11000-
J.P. Fitzpatrick
11000.

ANTON MAUVE

Dutch: 1838—1888

J.P. Fitzpatrick

15. LANDSCAPE WITH FIGURE AND SHEEP

A delightful landscape by this master, showing his characteristic rendering of sheep and a peasant. Beneath leafless trees the shepherdess is resting on her staff, while the sheep graze peacefully on the fenced and flowering grassy slope in the foreground, illumed by the reflections of a soft morning sky. The scene has a spring mood, presaging the approach of April.

Signed at lower right, A. MAUVE

Height, 38½ inches; width, 25 inches

From William Schaus, New York



CATALOGUE NUMBER FIFTEEN



CATALOGUE NUMBER SIXTEEN
LANDSCAPE WITH FIGURE
By THÉODORE ROUSSEAU
FRENCH: 1812—1867

THÉODORE ROUSSEAU

French: 1812—1867

16. LANDSCAPE WITH FIGURE

J. P. Fitzpatrick

Autumnal tinted landscape: Centring the composition in the foreground, a turbulent stream of evanescent water, and massive boulders. Fording the stream is a blue-coated peasant carrying a pile of faggots. In the middle distance, the massed foliage of the majestic trees is rendered with this master's subtle articulation and silhouetted before a vast romantic sky. The sinking sun, golden-yellow on the horizon, sheds a luminous light to the large low-lying clouds.

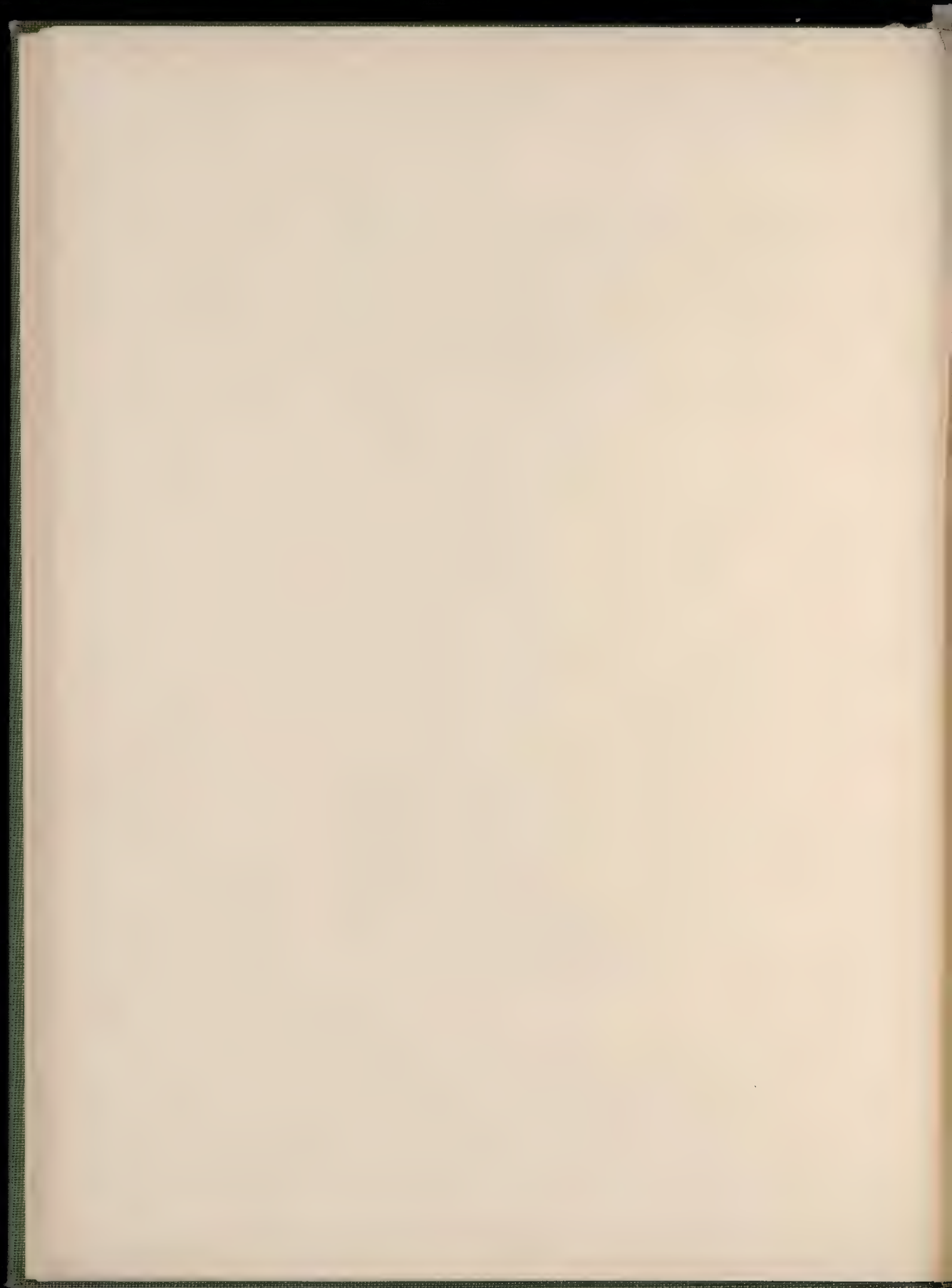
Signed at lower right, TH. ROUSSEAU

Height, $23\frac{1}{4}$ inches; length, $38\frac{1}{4}$ inches

J. P. Fitzpatrick
2,500 -
44,850 - 2500.



CATALOGUE NUMBER SIXTEEN



CATALOGUE NUMBER SEVENTEEN

CORNER OF THE WOOD

By JOHN [OLD] CROME

BRITISH: 1769-1821

2.400 S.F.

47.350

2400.

JOHN [OLD] CROME

British: 1769—1821

17. CORNER OF THE WOOD *Scott & Fowles*

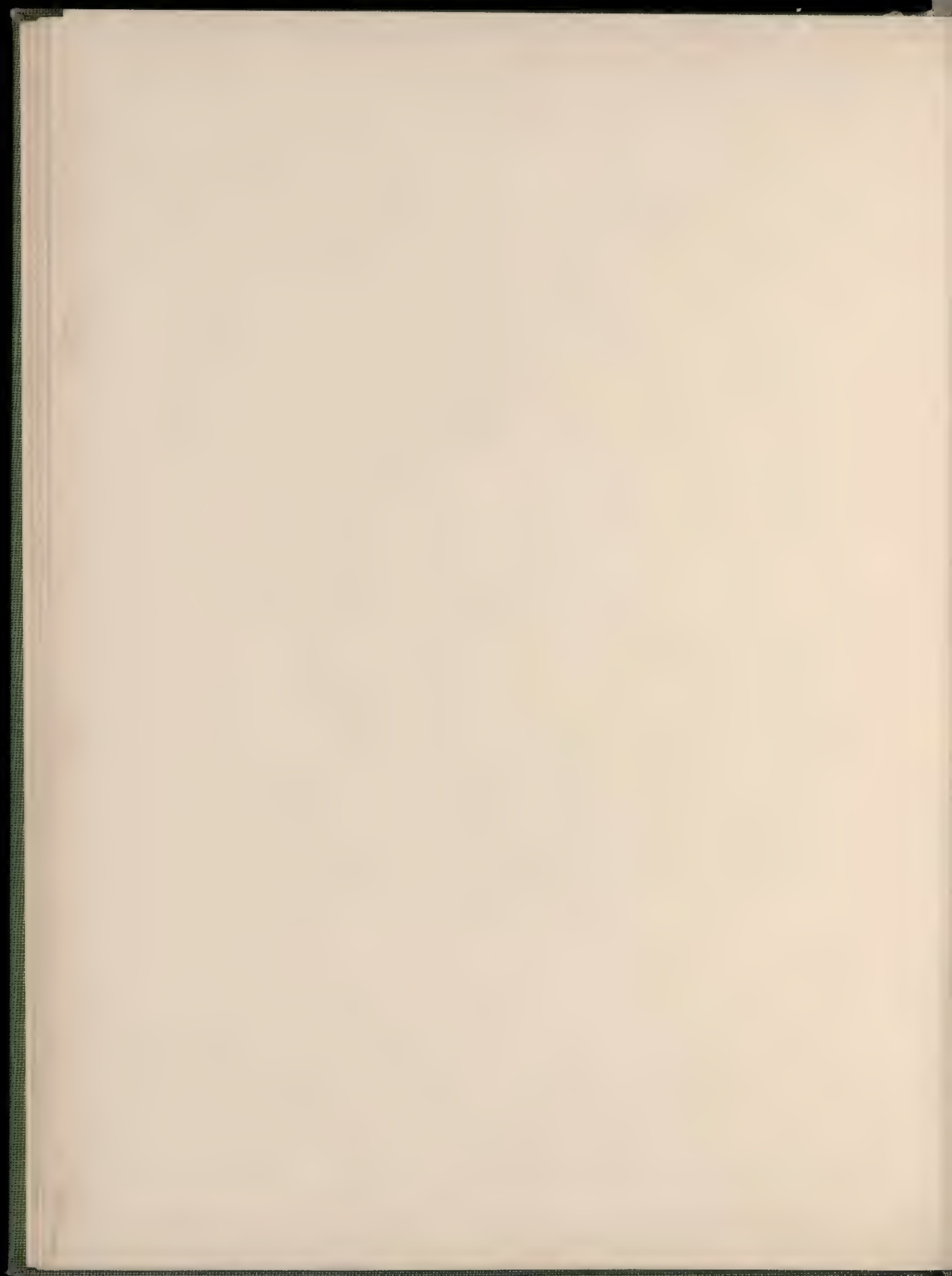
Autumnal tinted wooded landscape, with the woodcutter's path leading from the middle distance illumed by the rays of an October sun. In the foreground, bending to his task, is the woodcutter, his coat a russet-brown. Under a fine blue sky hung with lavender tinted clouds.

Panel: Height, 17½ inches; width, 13½ inches

From Thomas Agnew & Sons, London



CATALOGUE NUMBER SEVENTEEN



CATALOGUE NUMBER EIGHTEEN

UNE DAME DE LA FAMILLE
DE PLAINVAL

By LOUIS TOCQUÉ

FRENCH: 1696—1772

Wildenstein
9500

LOUIS TOCQUE

French: 1696—1772

~~P. Rosenberg & Co.~~

49.750-9500.

18. *UNE DAME DE LA FAMILLE DE PLAINVAL*

Half-length seated figure of a rubicund white-haired lady, wearing a lace French hood and collarette, and a dark gray wrap with loose sleeves trimmed with lace. Neutral background. The head is finely modeled in a clear light with little to no shadow by a fine rendering of values. The work possesses the charming tendency of direct and intimate portraiture.

Height, $31\frac{1}{2}$ inches; width, $25\frac{1}{2}$ inches

From Messrs. Wildenstein, Paris

ERICKSON SALE - P.B., 11/15/61 - No. 15



CATALOGUE NUMBER EIGHTEEN



CATALOGUE NUMBER NINETEEN

MME. DENIS [*Niece of Voltaire*]

By CARLE VAN LOO

FRENCH: 1705—1765

59.250 - 8000 -
Widdowson

CARLE VAN LOO

French: 1705—1765

19. MME. DENIS [Niece of Voltaire]

P. Rosenberg & Co.

8000.

Half-length figure seated by a table, with head slightly inclined to the left, the gray hair dressed with a lace French hood, and wearing a richly embroidered shaded blue-green pompadour dress with deep lace ruffles at the elbow. She holds a book over the left arm, which is resting upon the carved and gilded table. Neutral background. Finely modeled head with clear flesh tints.

Height, 28½ inches; width, 23 inches



CATALOGUE NUMBER NINETEEN



CATALOGUE NUMBER TWENTY
MME. DE BOURBON CONTI

By CARLE VAN LOO

FRENCH: 1705—1765

3500
50 in. long
67.250
3500.

CARLE VAN LOO

French: 1705—1765

20. MME. DE BOURBON CONTI

John Ringling

A romantic portrayal of the three-quarter length graceful figure with powdered and flower-dressed hair, a curl of which falls over the shoulder, and two cupids festooning her with a garland of flowers. She wears a superbly draped and lustrous silken gown, the bodice of blue, lined with *vieux rose* silk, the ivory-tinted skirt with a shaded pale gold drapery; the textures rendered with subtle gradations of tone. Before a background of delicate blue landscape, with a vestige of feathery and blurred foliage at the left.

Height, 54 inches; width, 41 inches



CATALOGUE NUMBER TWENTY



CATALOGUE NUMBER TWENTY-ONE

MME. BLONDEL DE GAGNY

By JEAN MARC NATTIER

FRENCH: 1685—1766

JEAN MARC NATTIER

French: 1685—1766

21. MME. BLONDEL DE GAGNY

Nattier (?)

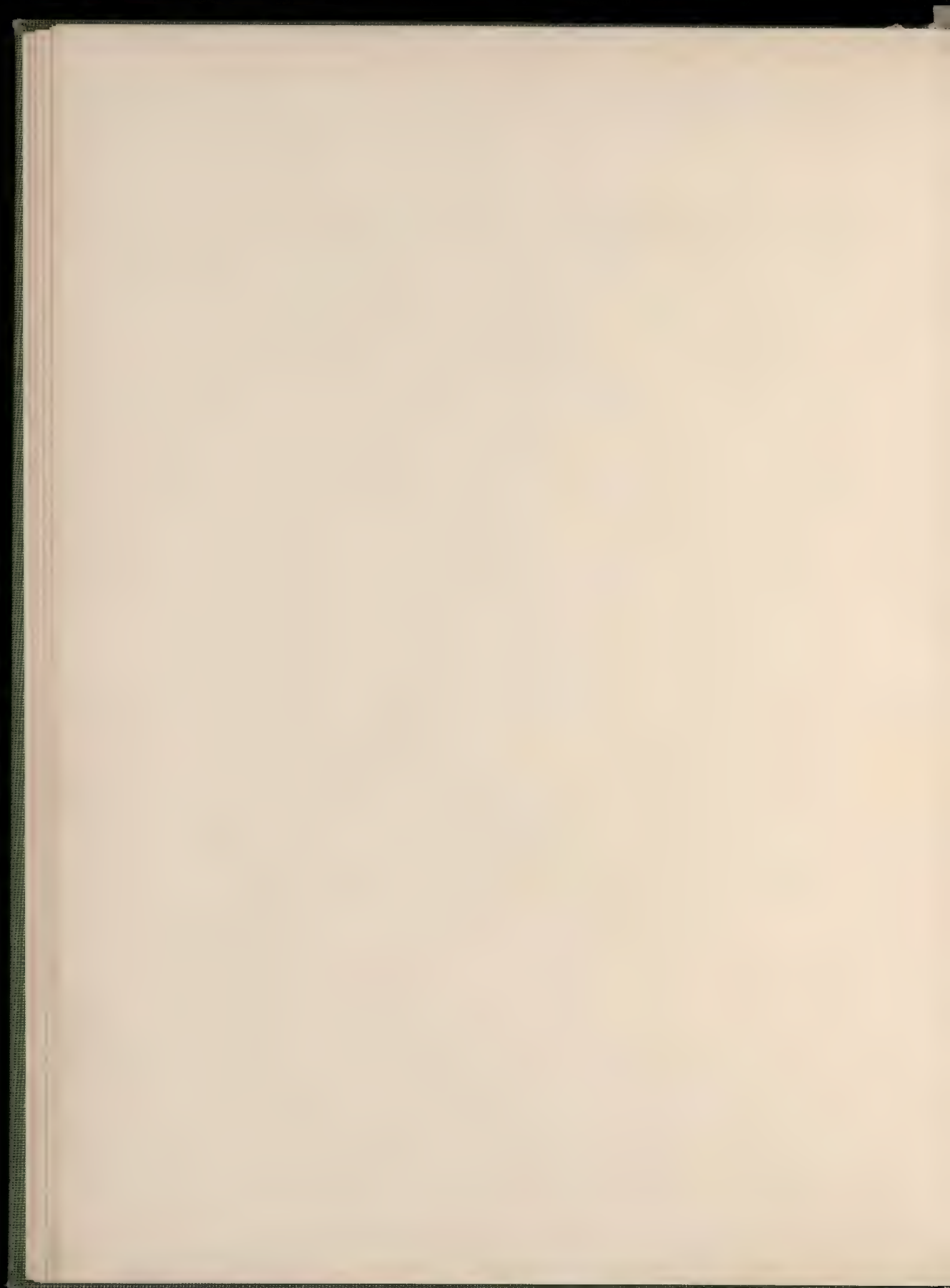
Three-quarter length figure facing the observer, with head slightly inclined to the left; the powdered hair drawn back from the forehead and dressed with a spray of flowers. She wears a *décolleté* diaphanous white bodice and flowing draperies of superb blue and *vieux rose* silks, entwined with naturalistic flowers. The pose of the head, the richness of color and the reproduction of textures, display the complete mastery of this painter in the use of his materials.

Height, 36¼ inches; width, 28½ inches

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER TWENTY-ONE



CATALOGUE NUMBER TWENTY-TWO

L'ODALISQUE SICILIENNE

By JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1873

hildente
30.000
for Rosenberg

87.250

30,000.

JEAN BAPTISTE CAMILLE COROT

French: 1796—1875

P. Rosenberg & Co.

22. L'ODALISQUE SICILIENNE

Graceful figure of a maiden of the harem, reclining upon a leopard skin, in a mystic landscape setting, the blurred outlines of the trees and their feathery foliage forming a background to her rich red bejeweled turban. She wears a *décolleté* blouse, flowered blue skirt, and red slippers. Her left arm is pillowed upon a red mantle, and she lightly holds a mandolin. At left, outlined before a vista of blue water and the atmospheric cloudy gray sky, is a domed temple and a statue.

Signed at lower left, COROT

Height, 20½ inches; length, 31½ inches

Illustrated in "Œuvre de Corot," by Robault, No. 2134, Vol. III, p. 293

Sold by Corot to M. Gredelue

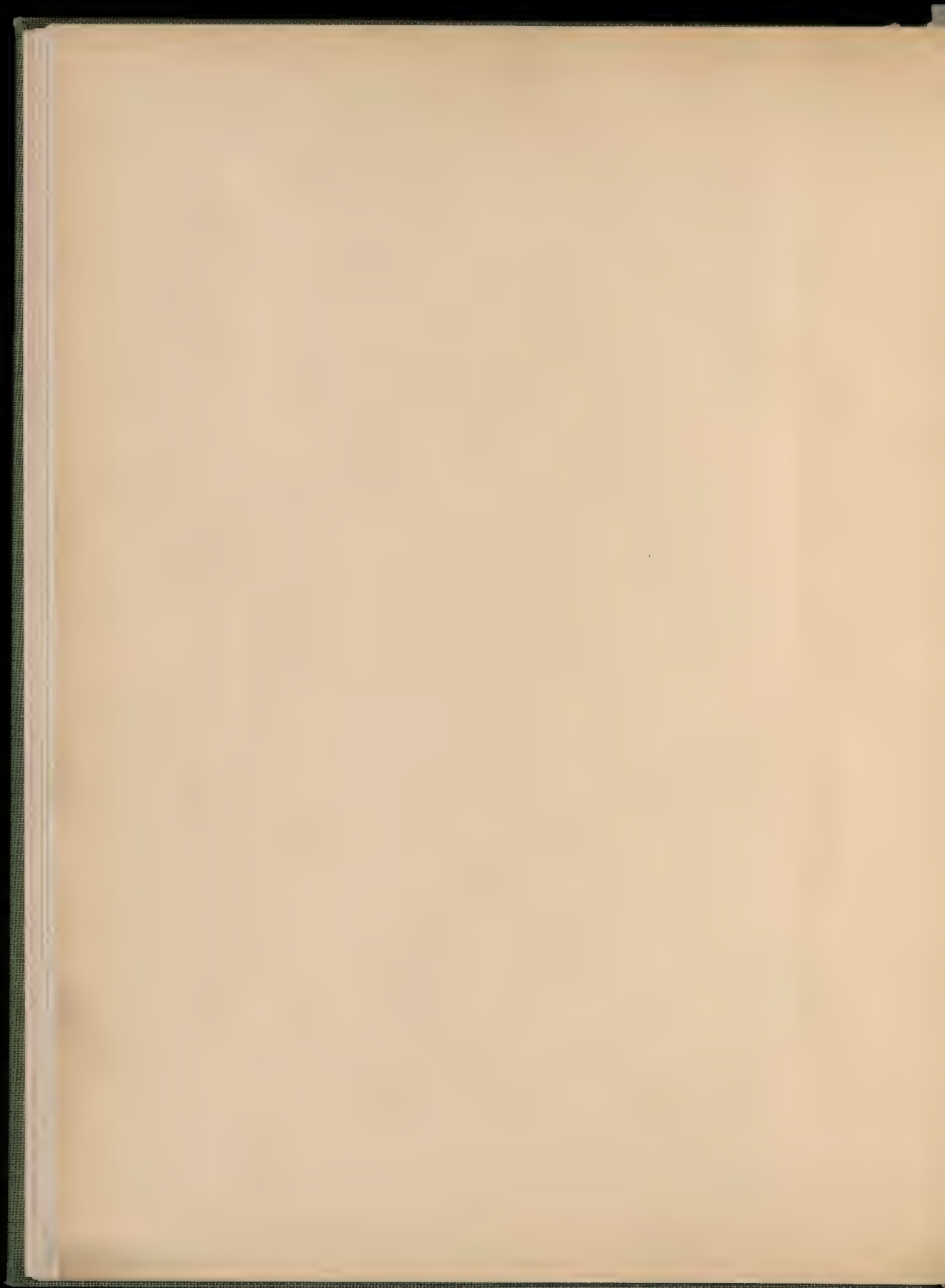
The Zoubaloff Collection, Paris Dec 1890, for sale

The Hecht Collection not in cat. 1891.

From M. Paul Rosenberg, Paris

lot 84 sale Ny. May 7-1952





CATALOGUE NUMBER TWENTY-THREE
LE REPOS DES SALTIMBANQUES

By HONORÉ DAUMIER

FRENCH: 1808—1879

34.000
billed to

HONORÉ DAUMIER

French: 1808—1879

P. Rosenberg & Co.

107.250

34000.

23. LE REPOS DES SALTIMBANQUES

Shaded interior with buffoons in repose. Centring the composition is a listless figure in a rich red wrap, illumed by the transitory beam of light entering from the left and reflecting to the clown seated in profile with head slightly bowed, the face thoughtful but inanimate and lined. At the left, turned from the spectator, is a third figure. A most important work of this master.

Signed at lower left, H. DAUMIER

Height, 21½ inches; length, 26 inches

Illustrated in "Honoré Daumier," by von Erich Klassowski, plate 204, page 84

The Joubert Collection

Exhibited at the Daumier Exposition, Paris, 1901

From M. Paul Rosenberg, Paris





CATALOGUE NUMBER TWENTY-FOUR

MADONNA AND CHILD

By BARTOLOMÉ ESTÉBAN MURILLO

SPANISH: 1617-1682

50.000
Walpole Gal.

151.250

50,000.

BARTOLOMÉ ESTÉBAN MURILLO

Spanish: 1617—1682

24. MADONNA AND CHILD

Walpole Gal.

Three-quarter length figure of the Virgin Mother, with large brown liquid eyes; rendered with exquisite simplicity and charm in a flickering and caressing light, holding the superbly modeled supple form of the Divine Infant standing upon her lap, Whom she partly covers with a loin-cloth. She wears a shaded aubergine tunic partly covered at the shoulders by a golden-yellow veiling, and a deep blue mantle draped across her knees. The heads are haloed in a mystic golden light and each sinuosity of contour is subtly infused with life—humanly natural yet spiritually ideal.

Height, 49 inches; width, 37 inches

Note: Portrayed with vivid naturalism and an exquisite grace in the representation of childhood.

Illustrated in August Meyer's "Klassiker der Kunst," Murillo, p. 172 only, repro. removed

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926





CATALOGUE NUMBER TWENTY-FIVE

TITUS IN AN ARMCHAIR

By REMBRANDT VAN RIJN

DUTCH: 1606—1669

270.000

201.250

Ch. F.

27000.

REMBRANDT VAN RIJN

Dutch: 1606—1669

25. TITUS IN AN ARMCHAIR

Sir Joseph Duveen

Aged about nineteen years. Seated, facing the spectator, his head turned a little to the right and his chin resting on his right hand. Dark greenish gray costume with yellow sleeves and gold buttons and a small turn-over collar. A broad cap on his light brown curls. The light falls from slightly to the right on the face and hand. Dark background.

Signed on the right upon the back of the chair, half-way up, REMBRANDT F. 1660

Canvas, rounded at the top: Height, 32 inches; width, 27 inches

Illustrated and described by Wilhelm Bode in "The Complete Works of Rembrandt," Vol. VI, No. 446 [see description above]; Smith, No. 379; Dutuit, p. 48, No. 337; Wurzbach, No. 239; Michel, pp. 432-555; Waagen, "Art Treasures," III, p. 398

Royal Academy Winter Exhibition, 1899

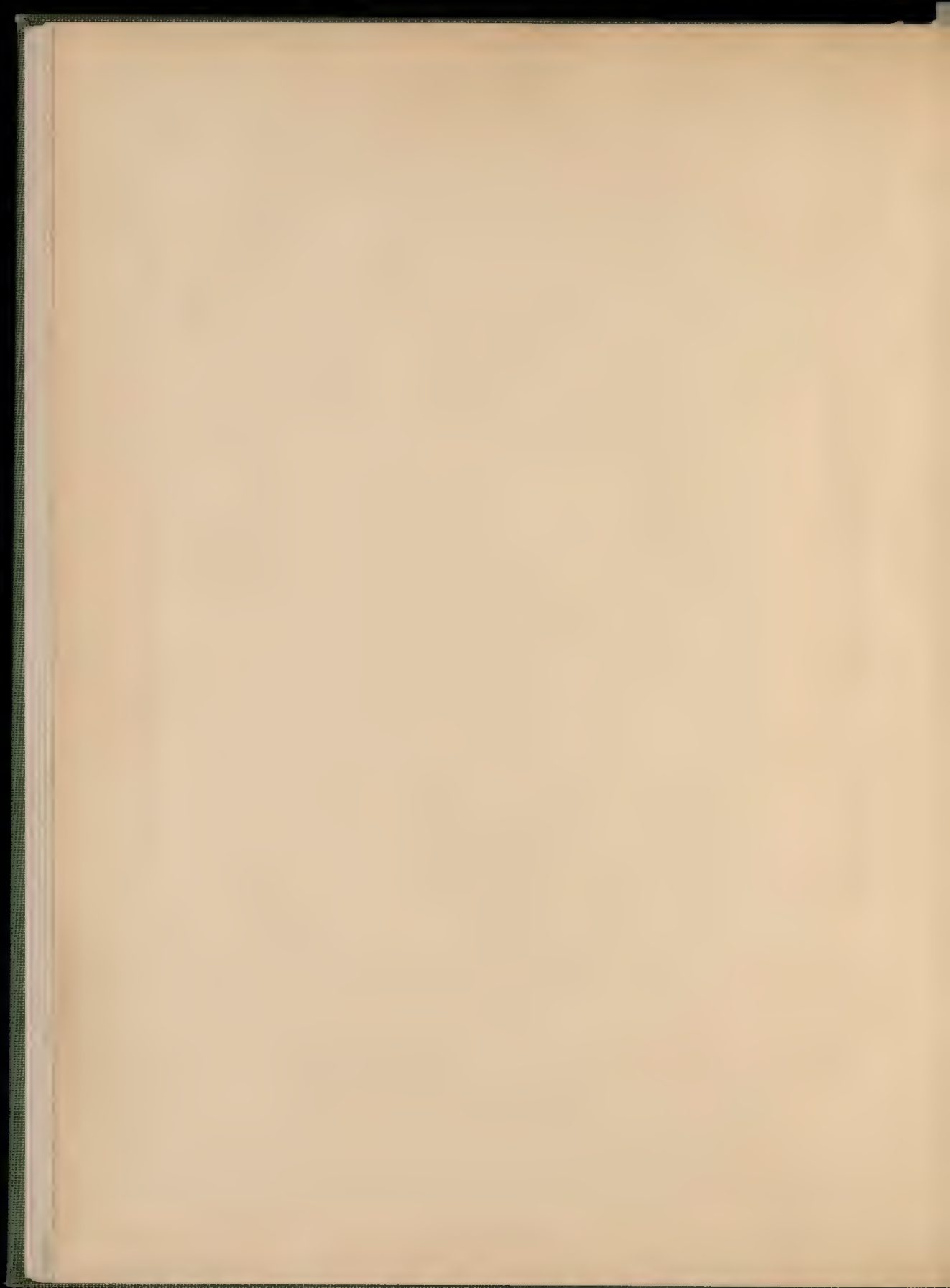
The Collection of the Duke of Rutland, K.G., Belvoir Castle

Formerly the property of Sir Joseph Duveen

From Messrs. Wildenstein, Paris

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926





CATALOGUE NUMBER TWENTY-SIX

THE EVANGELIST

By REMBRANDT VAN RIJN

DUTCH: 1606—1669

78000 John Ringling
REMBRANDT VAN RIJN

Dutch: 1606—1669

471.250
78000
26. THE EVANGELIST *John Ringling*

Seated, facing the spectator, turned slightly to the left, writing in a book that lies open before him on a desk. He has a scanty beard, and wears a brownish red underdress, and over it a dull green mantle across the left shoulder. A drapery, striped with various colors, is wound turbanwise round his head, and hangs down on his back. Under the turban he wears a white head-cloth. The bright light falls into the picture from the left.

Signed on the right near the shoulder, REMBRANDT F. 166 [the last figure is cut off].

Height, 41 inches; width, 33¼ inches

Painted about 1663. Illustrated and described by Wilhelm Bode in "The Complete Works of Rembrandt," Vol. VII, No. 525 [see description above].

Exhibited at Manchester in 1857

The Thomas Emmerson Collection, London

Mrs. Hall's Collection, London

Mr. T. Humphry Ward's Collection, London

M. Charles Sedelmeyer's Collection, Paris

Messrs. Lawrie and Co.'s Collection, London



#29 - 10000 P. 10000

14000 fr. Mar 1907 joint acc
sold by Tratti July 1907 (our $\frac{1}{2}$)
33,100. fr.

#27 + 28.

with Titian + Mercurio (5 pers)
cost (our $\frac{1}{3}$) 149,317 fr.

Tratti sold 27 + 28 + Titian
(our $\frac{1}{3}$) 254,680 fr. - Mar. 1907

CATALOGUE NUMBER TWENTY-SEVEN

PORTRAIT OF LODOVICO MADRUZZO

[*Nephew of Cardinal Christoforo Madruzzo,
Prince Bishop of Trento*]

By GIOVANNI BATTISTA MORONI

BRESCIAN: 1520—1578

22.000
Chicago Art Institute
22.000

GIOVANNI BATTISTA MORONI

Brescian: 1520—1578

Art Institute of Chicago

27. PORTRAIT OF LODOVICO MADRUZZO [Nephew of Cardinal Christoforo Madruzzo, Prince Bishop of Trento]

Erect life-size figure, facing slightly to the right but looking to the observer, of a comparatively young man with bushy dark hair and the semblance of a beard, wearing a black velvet doublet girdled at the waist, white linen collarette, and a long black silk toga. In his right hand he carries a glove, and by his side is a finely marked hunting dog. Paneled background, hung at the left with a gold-embroidered deep green velvet drapery. A superb portrait by this master, exhibiting the synthesis and quintessence of all that is most fascinating in the art of intimate portraiture. A point of interest is the correspondence of feeling and character between the head and the hand, reflecting the refinement of the sitter.

Height, 6 feet 7½ inches; width, 3 feet 10 inches

Note: This portrait and the companion portrait were painted in what is known as Moroni's "gray" and best period.

Mentioned in "Italian Painters" by Morelli, London, 1893, Vol. II, Page 65

The Collection of Baron Valentino Salvadori, Salvadore Palace, Trento

From M. Knoedler & Co., Paris

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

[Companion portrait to the following]

In the possession of Art Institute of Chicago
(Acquired 1926)





CATALOGUE NUMBER TWENTY-EIGHT

PORTRAIT OF GIAN FREDERICO
MADRUZZO [*Nephew of Cardinal Christo-
foro Madruzzo, Prince Bishop of Trento*]

20,000
M.K. & Co.

GIOVANNI BATTISTA MORONI

Brescian: 1520—1578

M.K. & Co.

28. PORTRAIT OF GIAN FREDERICO MADRUZZO [*Nephew of Cardinal Christoforo Madruzzo, Prince Bishop of Trento*]

Erect life-size figure facing half right, the head turned toward the observer, of a youngish bearded man elegantly posed and wearing a rich costume—a golden-brown girdled jacket, over which is a fur-lined toga with large puff sleeves tightened below the elbow. At his feet is a small brown and white lap-dog. Background of a paneled wall, hung at the right with a draped crimson hanging.

Height, 6 feet 7½ inches; width, 3 feet 10½ inches

Mentioned in "*Italian Painters*" by Morelli, London, 1893, Vol. II, Page 65

The Collection of Baron Valentino Salvadori, Salvadore Palace, Trento

From M. Knoedler & Co., Paris

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

[Companion portrait to the preceding]

571.250
20,000.





CATALOGUE NUMBER TWENTY-NINE
PORTRAIT OF A YOUNG PRINCE OF
THE "ESTE" FAMILY

By GIOVANNI BATTISTA MORONI

BRESCIAN: 1520—1578

GIOVANNI BATTISTA MORONI

Brescian: 1520—1578

W. H. Hurry

29. PORTRAIT OF A YOUNG PRINCE OF THE "ESTE" FAMILY

Full-length figure of a boy standing with his arm resting upon the base of a marble column and holding gloves. The intelligent closely cropped head with large expressive eyes looking to the observer. He wears a white linen collarette, cuffs, a black doublet, and girdled at his waist a rapier. Slightly behind him is a sleeping dog. Before a green background. An elegant portrait portrayed with sculptural and plastic charm.

Height, 4 feet 6 inches; width, 2 feet 4½ inches

The Chantel of Lyon Collection

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926





CATALOGUE NUMBER THIRTY

SAINT BARBARA

By IL FRANCIA

[Francesco Raibolini]

BOLOGNESE: 1450-1517

21.000
606 250
21000.

IL FRANCIA

[Francesco Raibolini]

Bolognese: 1450—1517

B-
J. R. Fitzpatrick

30. SAINT BARBARA

Half-length serious figure of softly rounded form, with cinctured head and wearing a rich crimson tunic and finely draped blue mantle lined with a shaded green. She holds the symbols of her martyrdom, a Gothic tower and an arrow. Background of a receding landscape patterned with trees, under a cloudy blue sky.

Signed at lower left, FRANCIA, AURIFEX

Panel: Height, 25½ inches; width, 18½ inches

Note: This work is conceived much after the manner of Raphael's Umbrian period.

Painted about 1500-1501

Galleria Coccapani of Modena

Collection Pietro Foresti, de Carpi

Exposition du Centenaire de Muratori, 1872

The Benigno Crespi Collection, Milan

Photograph by Anderson, No. 3431

Reproduced by G. Lipparini in "Francesco Francia," Bergamo, 1913, p. 71 *ment*, p. 72 as painted 1500-01.

See Bryan, "Dictionary of Painters," Vol. IV, p. 184, 2d col., beginning with the word "Raibolini" [article signed: G. C. Williamson];—B. Berenson, "North Italian Painters of the Renaissance," p. 222;—G. C. Williamson, "Francesco Raibolini" [London, 1907], p. 152;—E. G. Gardner, "The Painters of the School of Ferrara," p. 216; G. Lipparini, "Francesco Francia," etc., p. 72;—J. A. Crowe and G. B. Cavalcaselle, "History of Painting in North Italy," Vol. II, p. 285.

Mentioned in Baedeker and in the Guide Joanne

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

in the ...





CATALOGUE NUMBER THIRTY-ONE

PORTRAIT OF A MAN

By LORENZO DI CREDI

ITALIAN 1459—1537

16.000 J.P. Fitzpatrick

LORENZO DI CREDI

Italian: 1459—1537

627.250 16000.

31. PORTRAIT OF A MAN

Superbly modeled bust-length figure of an elderly patrician, with high forehead and slightly gray hair, looking to the observer; wearing a black *biretta* and *soutane* showing the edge of a white collar. In his hands he is holding a pottery bowl. Dark background, having at right an aperture through which is a prospect of wooded and mountainous landscape. In this work, which is almost sculptural in effect, can be discerned the latent influence of his master, Verrocchio.

Panel: Height, 23 inches; width, 15½ inches

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926





CATALOGUE NUMBER THIRTY-TWO

MADONNA AND CHILD

By GIOVANNI BELLINI

VENETIAN: 1428[?]-1516

6000
643.250
John Ringling
16000.

GIOVANNI BELLINI

Venetian: 1428[?]-1516

32. MADONNA AND CHILD

John Ringling

Half-length figure of the enthroned Virgin Mother, in a rich crimson tunic and hooded blue mantle turned back from the forehead and disclosing a white veiling. She holds the nude Infant Christ standing by her side, Who with vivid naturalism naïvely fondles her chin. Background of deep blue drapery, showing at either side vistas of hilly landscape. The head of the Madonna, superbly rendered with a mingling of sadness and pride that is both intellectual and severe, is a fine example of the work of this master, who ranks as the greatest painter of the Venetian fifteenth century.

Panel: Height, 20 inches; width, 14½ inches

Exhibited at the Royal Academy Exhibition of Old Masters, 1886

The Colonel Curé Collection, Badger Hall, England

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

Not in Christie's
sold at A.A.A. Apr. 7, 1927. #65. U.M. 4. Reparte sale.





CATALOGUE NUMBER THIRTY-THREE

VIRGIN AND CHILD WITH
POMEGRANATE

By GIANPIETRINO

[Gian Pietro Rizzi]

MILANESE: EARLY XVI CENTURY

11.000
J.H. Wagner
609.250
11000.
GIANPIETRINO

[Gian Pietro Rizzi]

Milanese: Early XVI Century

33. VIRGIN AND CHILD WITH POMEGRANATE J.H. Wagner

Three-quarter length wistful figure of the Blessed Virgin with her gold-brown hair falling over the shoulders, wearing superb draperies of crimson and blue, contrasted with burnt-orange. She holds in her arms the nude form of the Divine Infant, clasping a pomegranate. At the left is a leafy tree, and at right shaded blue mountainous landscape. Rendered with infinite truth in a soft and luminous atmosphere of delicate gradations.

Panel: Height, 27½ inches; width, 21 inches

Collection of the painter Gaetano Chierici, de Reggio [province d'Emilie]

The Benigno Crespi Collection, Milan sale June 14, 1914-61000fr. #25.

Photograph by Anderson, No. 3493

Reproduced by A. Venturi in "La Galleria Crespi," etc., pl., p. 266

See A. Venturi, "La Galleria Crespi," etc., p. 266—; A. Venturi, "La Galleria Sterbini," p. 210

Mentioned in Baedeker

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926





CATALOGUE NUMBER THIRTY-FOUR
VIRGIN AND CHILD WITH BIRD
By BOCCACCIO BOCCACCINO
ITALIAN: 1460-1518

BOCCACCIO BOCCACCINO

Italian: 1460—1518

34. VIRGIN AND CHILD WITH BIRD

Three-quarter length seated figure of the Virgin Mother, wearing a girdled and bejeweled crimson tunic, white veiling and deep blue hooded mantle lined with old-gold. The semi-draped Infant Savior is seated upon her lap holding a bird. Background of shaded blue-green drapery partly covering the embrasure at left, through which is a prospect of mountainous landscape, dotted with trees and spired edifices.

Panel: Height, 32 inches; width, 24¾ inches

Painted about 1497, according to M. A. Venturi

The Benigno Crespi Collection, Milan
Crespi Sale, Paris, June 1914, #7-12600fr.
Photograph by Anderson, No. 3442

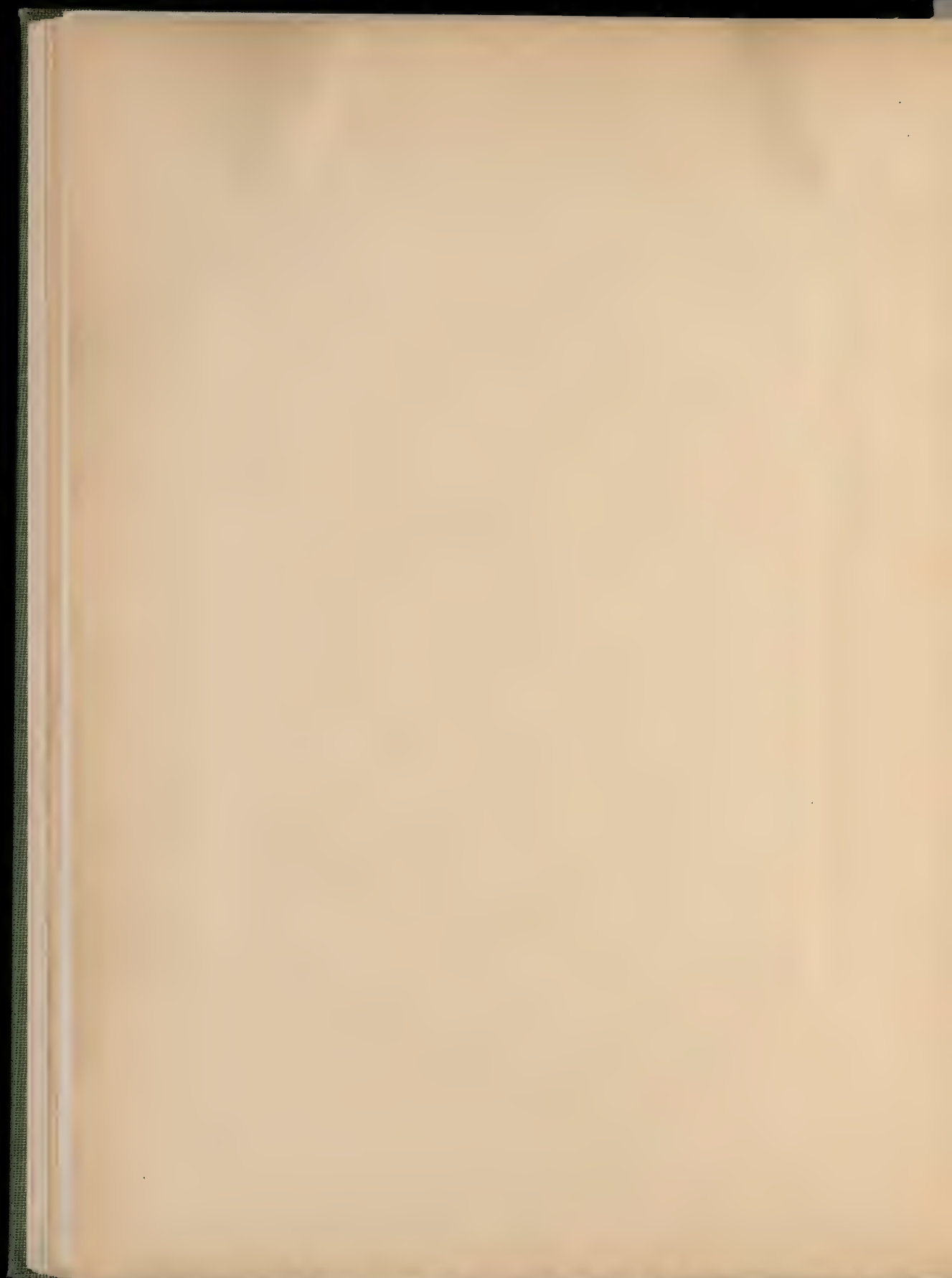
Reproduced by A. Venturi in "La Galleria Crespi," etc., pl., p. 118

See A. Venturi, "La Galleria Crespi," etc., pp. 115—; B. Berenson, "North Italian Painters of the Renaissance" [New York, 1907], p. 168;—J. A. Crowe and G. B. Cavalcaselle, "A History of Painting in North Italy," etc., Vol. III, p. 342;—U. Thieme, "Allegemeines Lexicon," etc., Vol. IV, p. 149, 2d col., beginning with the words "Boccaccio Boccaccino" [article signed: F. Malaguzzi-Valeri].—att. by Bode & S.

Mentioned in Baedeker

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926





CATALOGUE NUMBER THIRTY-FIVE

A HALBERDIER

By JACOPO PONTORMO

ITALIAN: 1494-1557

37000

Walpole Gal.

crimson
da

JACOPO PONTORMO

Italian: 1494—1557

35. A HALBERDIER

Walpole Gal.

Three-quarter length erect youthful figure, elegantly posed with his left hand resting upon his hip and holding a halberd. He wears a fawnish-brown quilted jacket tightly girdled at the waist, with a sword, puffed sleeves and ruffled cuffs; about his neck a linked gold chain. The plumed hat and breeches are of brilliant crimson. The background of deep shaded green suggests a terrace boxed with yew.

Height, 37½ inches; width, 29 inches

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

664

850
37000



CATALOGUE NUMBER THIRTY-FIVE



CATALOGUE NUMBER THIRTY-SIX

MADONNA AND CHILD

By GIOVANNI BATTISTA TIEPOLO

ITALIAN: 1696—1770

12.000
701.850
A. J. Koeber

GIOVANNI BATTISTA TIEPOLO

Italian: 1696—1770

a. g. Kohler

36. MADONNA AND CHILD

12.000.

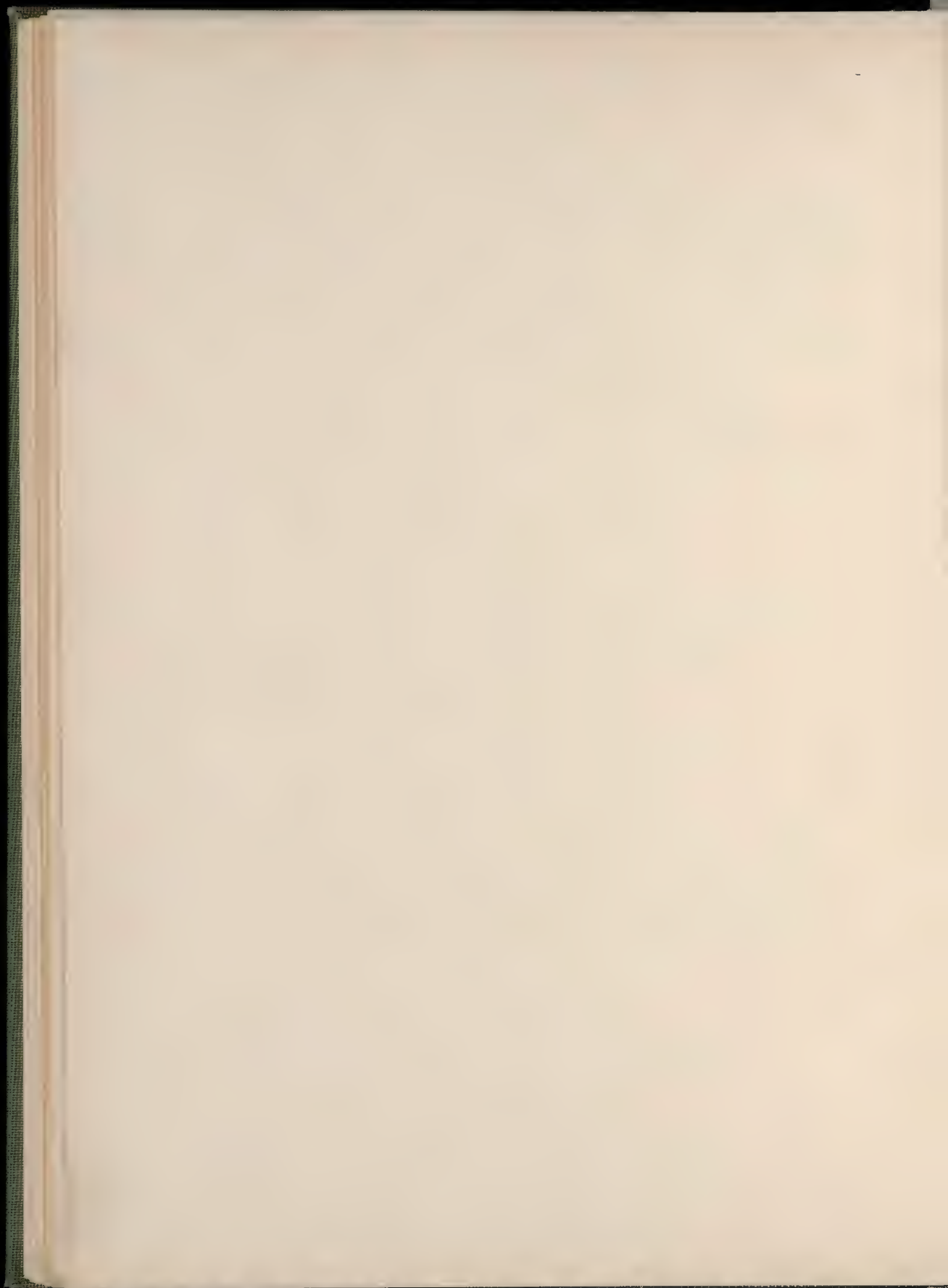
Pleasing and graceful rendering of the Madonna, in voluminous draperies of shaded ivory, crimson and blue, holding in her arms the Infant Christ swathed in bandings of white linen and holding a cross. Neutral background.

Height, 22¾ inches; width, 16¾ inches

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926



CATALOGUE NUMBER THIRTY-SIX



CATALOGUE NUMBER THIRTY-SEVEN

PORTRAIT OF A LADY

By ANTOINE VESTIER

FRENCH: 1740—1825

713.850.
3150
716.950

ANTOINE VESTIER

French: 1740—1825

37. PORTRAIT OF A LADY

Dr. Smadhak

Three-quarter length graceful figure, standing in a romantic landscape setting facing the observer, with head inclined to the left; the highly coiffed, powdered hair curled and falling to the shoulders. She wears a striped ivory-tinted silken costume with a flowing girdle of shaded blue, and holds in her right hand a book.

Height, 51 inches; width, 38½ inches

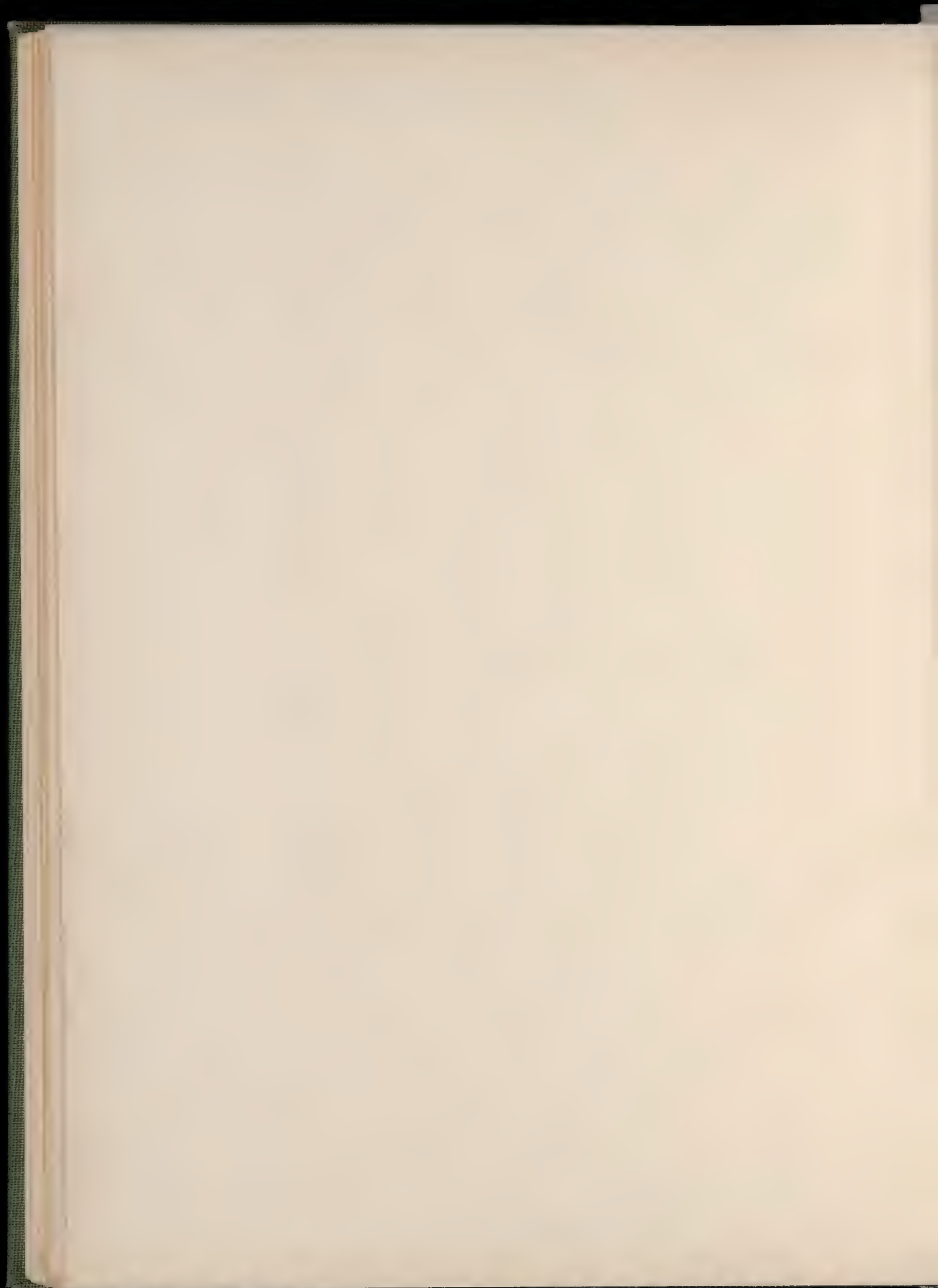
3100.

Exhibited at the Metropolitan Museum of Art, New York, from 1921 until its removal to the American Art Galleries in December, 1926

[END OF SALE]



CATALOGUE NUMBER THIRTY-SEVEN



List of Artists Represented
and Their Works



LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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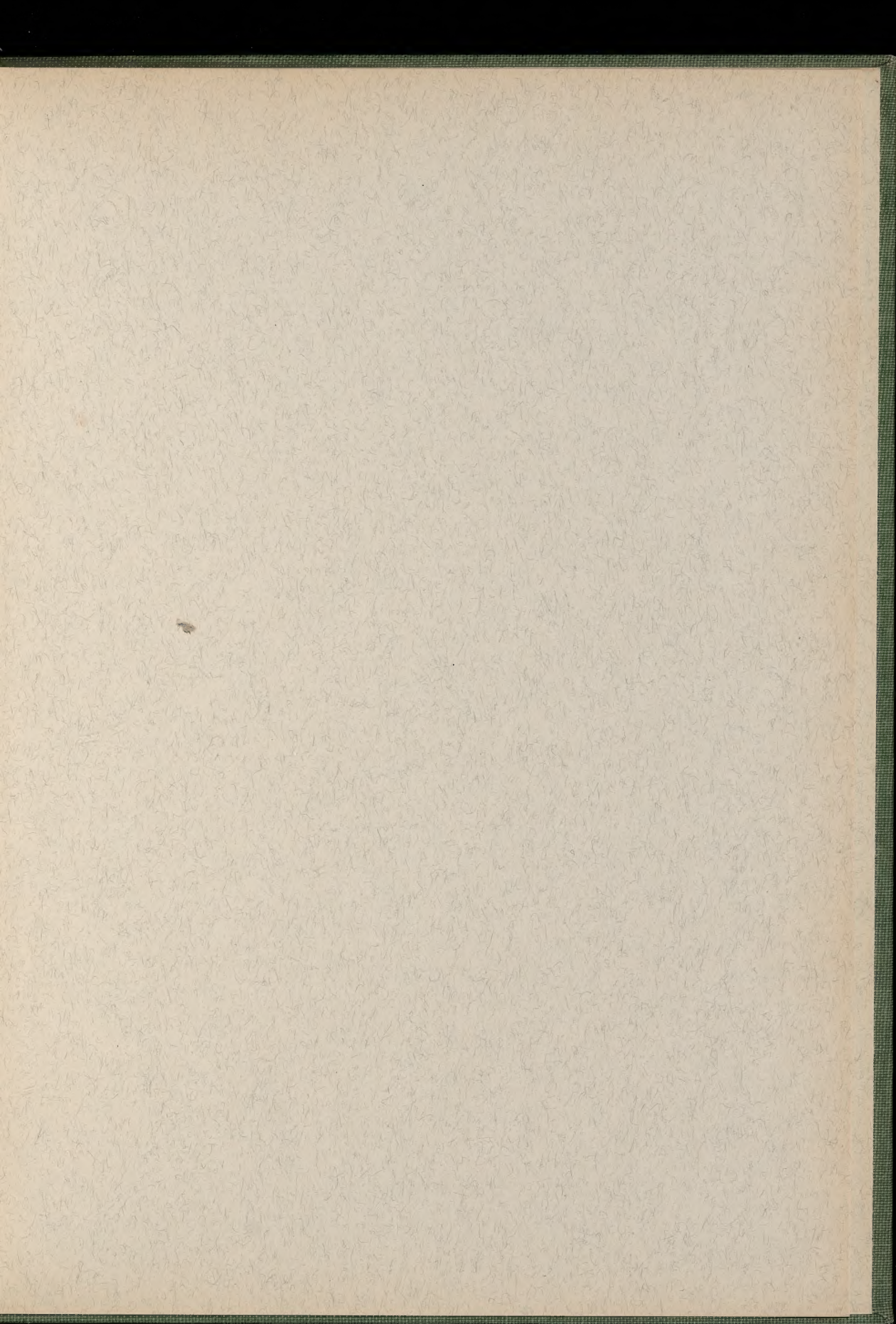
COMPOSITION, PRESSWORK
AND BINDING BY

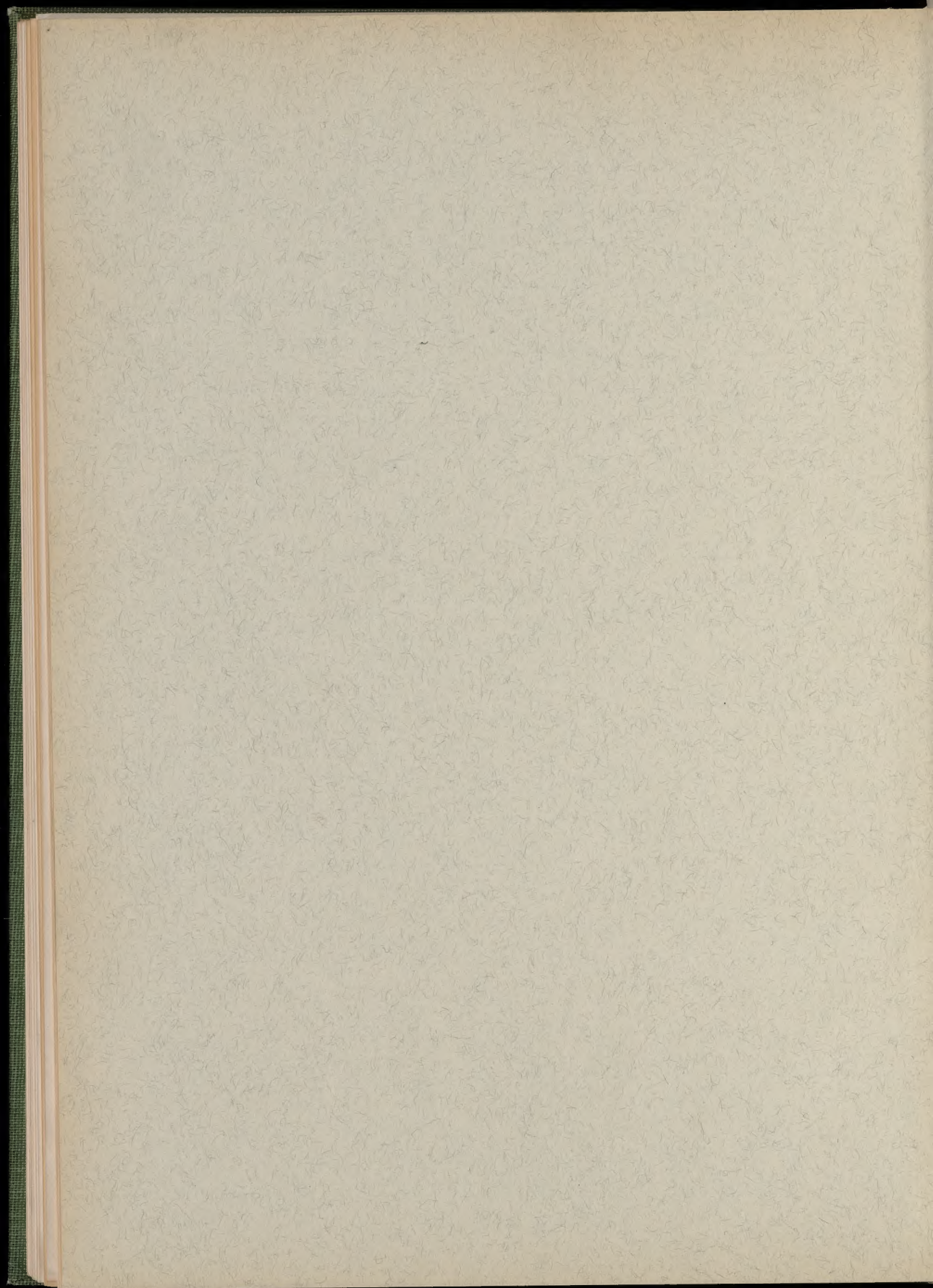




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Baltimore









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